IN THIS ISSUE: THE YOUNG GENERATION OF POLISH COMPOSERS . . . .By Felix Labunski

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Portrait by Halmi, N. Y., 1934

JEAN TENNYSON

New Young American Soprano of the Chicago Grand Opera Company

CONCHITA SUPERVIA and IVOR NEWTON
getting out of a jaunting car in Dublin, where the Spanish mezzo-soprano and her accompanist made a recent concert appearance. In the photograph the singer's alarm at the new method of locomotion is excellently feigned.

RUTH POSSELT,
twenty-one-year-old American violinist is arriving this month from Europe for her first American concert tour. The girl violinist has completed an extensive European tour, which took her to France, Holland, Scandinavia and Russia. In Soviet Russia, she gave fifteen concerts, which included appearances with leading orchestras in Leningrad, Moscow, Kiev, Odessa and Kharkov.

SIR HAMILTON HARTY,
British conductor, recently received the Gold Medal of the Royal Philharmonic Society, the highest honor British musicians can bestow upon an artist.

DMITRI SHOSTAKOVITCH,
composer of the opera, as caricatured by Irina Schmitt.

A TABLEAU FROM THE FIRST ACT.
Her father-in-law forces Katerina to kneel before her husband, who is about to go on a journey.

KATERINA AND HER LOVER SERGEI

KATERINA LLOVNA,
heroine of the opera, known as Lady Macbeth of Mtsensk.

KATERINA AND HER RIVAL,
Sonetka, whom she drags to death with her.

SCENES FROM LADY MACBETH OF MTSENSK,
opera by Dmitri Shostakovitch, in the Nemirovitch Dantchenko production in Moscow last spring. The work is to have its New York première on February 5 at the Metropolitan Opera House, with Artur Rodzinski conducting the Cleveland Orchestra and a cast of prominent singers. Two earlier performances will be given in Cleveland on January 31 and February 2, when the work will be introduced to the United States. In the American production are Anna Leskaya, Ivan Ivantzoff, Yasha Davidoff and the principals and chorus of The Art of Musical Russia, Inc. The New York performance is under the auspices of the League of Composers and for the benefit of the Composers' Fund of America. This is the first production of the work outside of Russia. (Pictures by courtesy of Modern Music.)

(See Inside Back Cover for Additional News Pictures)

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Milwaukee Host to Meeting of Teachers and School Heads

Progress of Tonal Education and Art Forms Basis of Discussions and Addresses by Noted Figures—Musical Programs Feature Compositions by Americans—Problems of Composers Considered

By JUSTIN McCARTHY

MILWAUKEE, WIS.—Music, no less than education, science and business, had its convocation of outstanding national leaders in many cities this week, and in this town there gathered from every corner of the land music teachers, composers, executants, and their frank discussions of musical problems gave quotations for many columns in the daily press.

The occasion marked the fifty-sixth meeting of the Music Teachers' National Association, in conjunction with the annual meeting of the National Association of Schools of Music and the Wisconsin Music Teachers' Association, and more than 800 were registered.

Opening the convention, Ex-Governor Francis McGovern declared that if America had devoted more attention to the education of the emotions and the spirit through music, there would be fewer criminals and crime waves. The committee on community music referred to the elevating effect of music, however, and although decrying the art for art's sake doctrine, strongly urged that music be made a part of the daily lives of the people.

The consensus of discussion was that music takes a high place with other arts and studies as a cultural force, and all phases of music and the problems connected thereto were threshed out with remarkable completeness and with definite concrete suggestions for meeting them. These discussions were numerous and had to be carried on simultaneously in many cases at the meeting place, the new Hotel Pfister. A volume containing a record of all lectures and discussions will be printed soon and mailed to all members of the teachers' national association.

The meeting was under the general supervision of President Karl W. Gehrkens, who had the assistance locally of Edwin Kappleman, chairman of the Milwaukee committee. The convention closed on December 29 and agreed on Philadelphia as the annual meeting place of the association in 1935.

CONCERTS AND LECTURES A FEATURE

An admirable symphony concert, played by the MacDowell Club Women's Orchestra directed by Pearl Brice, opened the first meeting, Wednesday. The same night a concert of compositions by Wisconsin writers was presented, and these included a trio of exquisite workmanship by Dr. Uno Nyman, songs by Seneca Pierce, Alexander MacFadyen and Harriet Ware, some strikingly original modernistic piano bits by John Carre, a sonata by Cecil Burleigh, a concert piece by MacFadyen as well as a sonata by Edna Pietsch and three piano works by Florence Bettray Kelly. Wisconsin composers again drew admiration in the final sessions when Carl Eppert's striking little symphony for wood-wind quintet was played.

Many of the lectures and discussions had interludes of music performances and notable among these was the magnificent re-creation of MacDowell's Sonata Eroica by Rudolph Ganz. The Thursday evening concert by the Milwaukee Young People's Symphony Orchestra contained a work by Dr. Ganz, his diverting Animal Pictures. He directed it himself and it roused a furore of enthusiasm. Powell's Natchez on the Hill and Tuthill's Bethlehem also drew much applause. Mr. Tuthill conducted, with Milton Rusch directing the main section of the program. In a lecture Dr. Ganz decried featuring so-called prodigies, saying their places are in the school room until the age of sixteen or seventeen. Dr. Burleigh said that the main feature of jazz was a childish insistence on a primitive and monotonous beat.

A thrilling experience for guests was the concert by Rock Island, Ill., Augustana Choir in a program of Negro folk tunes and choral classics, under direction of Henry Veld, who preceded the concert with a rehearsal explaining his methods. Recently discovered religious and secular early American folk-songs were presented by the Old Harp Singers of Nashville, Tenn., and George P. Jackson gave a lecture on the subject.

The piano, voice, choir, orchestra, fundamental training in classes, all were thoroughly covered in a variety of meetings, but limited space makes it impossible to more than mention them. Friday night there was a banquet with Dr. Howard Hanson as the main speaker. The same evening, the Arion Musical Club presented Handel's Messiah at the Auditorium before a large audience, under the direction of Hermann Nott.

Outstanding features of the convocation discussions were the forthright consideration of the problems of musical education, of the American composer, artist and teacher, and the concreteness of approach and solutions offered by committees reporting, by the speakers and by musical experts who engaged in the numerous round table exchanges of critical analyses and opinions.

Dean Cecil Burleigh of the University of Wisconsin school of music presented an able paper on American Composition, and warned against succumbing to the contemporary taste for evaluating a work according to a composer's success in prolonging sensational vocal or instrumental pyrotechnics to pro-

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1935 Salzburg Festival Plans Announced

SALZBURG, AUSTRIA.—The annual Salzburg Festivals will take place from July 27 to September 1, 1935. Fidelio and Falstaff are to be conducted by Arturo Toscanini; Così Fan Tutte, Marriage of Figaro, Elektra, The Woman Without a Shadow, Rosenkavalier, by Clemens Krauss; Don Giovanni, Tristan and Isolde, Iphigenie in Tauris, by Bruno Walter. Everyman will be staged in front of the cathedral, Faust in the historic Riding School; both performances directed by Max Reinhardt.

A number of orchestral and cathedral concerts, as well as serenades, will complete the program; these concerts to be conducted by Toscanini, Krauss, Walter and Weingartner. Visitors to the Salzburg Festivals do not need an Austrian visa, provided they buy their tickets in advance. R. P.

Strauss' Der Rosenkavalier Restored by the Metropolitan

Brilliant Comic Masterpiece Delights Capacity House at Special Benefit Matinee—Lotte Lehmann as the Marschallin Contributes Portrait of Rare Distinction—Large Cast Including Also List, Olszewska, Fleischer, Doe and Others Fêted under Baton of Bodanzky

By HORACE JOHNSON

After an absence from the Metropolitan repertoire of several seasons, Richard Strauss' scintillant opera Der Rosenkavalier was reintroduced at a special performance for the benefit of the Florence Crittenton League, Inc., on the afternoon of January 4. The cast was a distinguished one, enlisting the artistic efforts of Lotte Lehmann (Princess Werdenberg), Maria Olszewska (Octavian), Editha Fleischer (Sophie), Emanuel List (Baron Ochs), Gustav Schützendorf (Von Faninal), Doris Doe (Annina), Dorothee Manski (Marianne), Angelo Bada (Valzacchi), Max Altglass (Major-Domo of the Princess), Marek Windheim (Major-Domo of Von Faninal), and Helen Gleason, Lillian Clark, Dorothea Flexer, Phradie Wells, James Wolfe, Arnold Gabor, Alfio Tedesco, Juan Casanova, Ludwig Burgstaller, Raffaele Lipparini and Madeleine Leweck in minor rôles. Artur Bodanzky was the conductor.

Although program slips announced that Mme. Lehmann was suffering from a cold, no apology was necessary, for this eminent prima donna offered one of the most superb characterizations of her too few Metropolitan appearances. Her Princess was not only magnificently acted with that delicate finesse that sets Lehmann in a class by herself among operatic artists of our day, but she sang the music with gorgeous opulence of tone and phrasing of unerring skillfulness. The inherent pathos of a great beauty growing old and seeing her lovers leave her was expressed with histrionic greatness.

EXCELLENT CHARACTERIZATIONS

Mme. Lehmann, however, was not alone in presenting her part with deft clarity. Mr. List offered one of the finest interpretations of his career, both vocally and by characterization of the bumptious nobleman Baron Ochs. His conception of the part is that of a man not quite a gentleman—a stupid coward of sorts. The humorousness of the rôle suits him admirably and he delighted the audience with his gracelessness. Mme. Olszewska, although flamboyant as ever in her pseudo-operatic gestures, was well cast in the part of the romantic boy Octavian. Her playing of the third act had the grotesque quality of a lad disguised in girl's clothing—a difficult comedy feat for a woman to play. But Olszewska lacked that essence of charm that Jeritza brought to the character when she used to sing it. Mme. Fleischer sang better than she has for a long time, and gave the appearance of a love-sick young girl. Schützendorf was excellent as her father, Mme. Manski ridiculously funny as her maid.

Miss Doe, singing Annina, was a shrew and a feminine spy of the malignant kind. Vocally, she was admirable and the letter scene of the second act registered especially. This music lies well for her voice and she expressed the lilting charm of it beautifully.

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Cincinnati Orchestra Plays Without Score

Goossens Sponsors Mnemonic Feat by Players in Third Pair of Concerts—Paul Wittgenstein Heard in Left-hand Concertos by Strauss and Ravel—Ralph Leopold Lectures

By MARIE DICKORÉ

CINCINNATI, O.—The sixth pair of concerts by the Cincinnati Symphony Orchestra proved sensational in more than one way. Eugene Goossens, conductor, presented to the audience for the first time Haydn's lovely symphony "with horn signal," and the exquisiteness of the music and its beautiful playing by the orchestra brought the realization that here was the beginning of an unusual program. Burnet C. Tuthill's pastoral, Bethlehem, was given its première and reaped deserved recognition for this local composer.

So much for the lesser of the inspiring program. The choice as to whether the soloist, Paul Wittgenstein, or the playing of the prelude to Die Meistersinger by the orchestra without music, was the greater sensation must be left to the reader's imagination. Both aroused the audience to a high pitch of excitement.

Wittgenstein is a superb pianist, technically and artistically. We were greatly moved at his marvelous performance, at his beautiful interpretation, at his making much of so little; and we hope some day he will have written for him especially a work really worthy of his genius and his stupendous ability as a virtuoso. In our humble opinion, neither the Ravel nor the Strauss concertos are vehicles musically fine enough for his ability. His joyousness was infectious, his playing and interpretation inspiring, and the audience recalled him many times to receive its appreciation, which he generously insisted on sharing with Mr. Goossens and the orchestra.

Scarcely had the audience settled down for the last number of the program when Mr. Goossens announced that the audience had frequently seen conductors directing without a score but he believed no audience had ever seen a symphony orchestra play without music. He requested the musicians to lay aside their scores and he conducted a spirited and thrilling presentation of the

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Music of Variety Presented to Tonal Audiences in Paris

New Scores Pleasant But Not Profound—Migot, Françaix and Casadesus Have Works Produced—Renaissance Society Sings—Instrumentalists and Singers Active

By IRVING SCHWERKÉ

PARIS.—The musical qualities of much of the new music which was given for the first time this week were generally ingratiating. Georges Migot, a young French composer whose works have occasioned the flowing of considerable critical ink ever since Migot has been "at it," gave the première of his two latest works, at a largely attended and successful concert in the Gaveau Hall.

The opuses in question were The Little Shepherd's Calendar, twelve pieces for piano, and The Brugnon Poems, seventeen lyrics on verses by Tristan Klingsor. The interpreters were Anna Urani, pianist, Marcelle Gerer, soprano, Madeleine d'Aleman and Georges Migot, accompanists. Migot has his manner and is faithful to it; perhaps too faithful. An occasional infidelity would serve an obvious purpose. In the piano pieces the composer discloses a definite feeling for keyboard writing, and makes many a pretty—never really profound—evocation. Two or three pieces of the set would come off stunningly if the proper virtuoso uttered them. One felt the same way about the songs and wished they had been done with vocal beauty as well as fine diction and style. Chanson Funèbre is certainly one of the deepest songs from a modern pen, and to it Le Voilier and L'Invitation are close seconds, music and poetry uniting to create moments rich in mood values and expressiveness.

MORE CONCERTS

Following in the wake of Tansman's latest production for piano and orchestra, two more compositions of the *genre* have just been created, and with signal success.

The concertino by Jean Francaix, given by the Lamoureux Orchestra and conducted by Jean Morel, the composer at the piano, is modest and effective. It was composed

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Seymour Opera Première January 24

The Metropolitan Opera Association will give the world première of the new one-act opera, In the Pasha's Garden by John Laurence Seymour, American composer, at a benefit matinee for the Southern Women's Educational Alliance on January 24. It will share a double bill with La Boheme. Lawrence Tibbett is to have the title rôle, and Helen Jepson, soprano, will make her Metropolitan début as the Pasha's wife. Ettore Panizza will conduct.

THE YOUNG GENERATION OF POLISH COMPOSERS

By FELIX LABUNSKI

DURING the fifteen years which have elapsed since the resurrection of Poland, a lively creative movement has taken place there in all the fields of art. A new generation of artists appeared almost miraculously: on recovering her liberty, the nation instantly manifested her artistic independence and creative power.

Music occupies a foremost place in this renaissance of Polish art and its tonal contributions can already be considered as of high significance. At the present moment, there are over a dozen young composers whose names were completely unknown until a few years ago, and whose works now have recognition not only in their native land but also in other countries. (I do not include in this generation Karol Szymanowski and Alexander Tansman, both of whom began their careers as composers much earlier and are already well known in the United States.)

The development of this generation is closely allied with the existence of the Association of Young Polish Musicians in Paris, a group founded in 1927 by four composers, Stanislas Czapski, Felix Roderic Labunski, Piotr Perkowski and Stanislas Wiechowicz. During the seven years of its existence the organization has counted among its members more than a hundred young Polish composers and virtuosos. Some of these musicians went to Paris after having finished studies at the Warsaw Conservatory or elsewhere; others had all their chief musical training in the French capital. (The majority of composers of whom I shall speak in this article belong or belonged to the A. Y. P. M. P.)

Folk Music as a Factor

The common trait of this young Polish generation is its leaning toward native folklore, a leaning readily understood from the point of view of political changes. The melodic richness of the folk songs and the various captivating dance rhythms of their country naturally fascinated these young artists searching for a new national expression. And though one discovers in the works of some a tendency toward pure and abstract music, the majority still submit to the call and lure of elemental inspiration from their own land.

Another trait which characterizes the work of all these composers is the important place which the emotional element occupies in their music, thereby emphasizing the evolutionary line of the development of Polish music since the masters of the sixteenth century. One cannot of course find in our newer Polish music a romanticism such as that in Chopin and in the generation which follows him, but lyricism still plays a very large part.

Another leading phase of the modern young Poles is their expert technic in composition. (The majority of them studied in Paris, where technic is the essential strength of the French tonal art.) The influence of technic, however, has in no way diminished the national character of Polish music, but has on the contrary contributed to the development of the personalities and original tendencies of the composers.

It is still difficult to classify their styles and manners and to uncover the influences they have undergone, but one can already perceive among these composers (who range from thirty to forty years of age), a few outstanding and important groups. The first comprises those who began under the influence of Karol Szymanowski and then disengaged themselves little by little from this leadership, though continuing the same line of evolution traced by our outstanding Polish composer. To this section, which may be called "neo-romantic," belong the following composers: Alfred Gradstein, Tadeusz Z. Kassern, Michal Kondracki, Jan Maklakiewicz, Piotr Perkowski and Kazimierz Sikorski.

The second division comprises Tadeusz Szeligowski, Stanislaw Wiechowicz, Tadeusz Woytowicz and Felix Roderic Labunski, who may be called "neo-classicists," as their music leans towards purity of the melodic line and simplicity of expression, and they often employ classical forms.

To the third group belong Jerzy Fitelberg, Szymon Laks and Roman Palester, who tend towards an abstract music and experimental suggestions. Their style is quite personal; they differ much one from another, though all three are quite near to the modern French Milhaud and German Hindemith.

What They Have Done

Alfred Gradstein studied at the Conservatory of Warsaw, then at Vienna, after which he installed himself permanently in Paris. His principal work is a concerto for piano and orchestra which he has recently finished. He also has written works for piano and violin; and songs.

Tadeusz Zygfryd Kassern lives in Poznan where he made his studies in composition. He is the author of a concerto for soprano voice and orchestra, a decidedly original work, which has brought its author much success in his own country and abroad (Concerts Pasdeloup, Paris; Concerts Symphoniques, at Antwerp). He has also written a cantata for voice and orchestra; works for piano, and songs.

A graduate of the Warsaw Conservatory, Michal Kondracki, after completing his studies there, went for several years to Paris. This composer has written almost exclusively for orchestra, for which he already possesses a remarkable technic. He has composed a Partita; a Mountain Symphony and a Kurpean Suite, all for orchestra; and a ballet, Metropolis.

Jan Maklakiewicz, also a graduate of the Warsaw Conservatory, made a short stay in Paris but now lives in Warsaw. He is one of the most fertile composers of his generation, with a symphony, three concertos for violin, cello, piano, with orchestra; a double concerto for voice and piano with orchestra; and many other works of which the Japanese Songs were perfomed successfully during the International Festival of modern music at Oxford. He is the most typical representative of the Polish "neo-romanticism."

After graduating from Warsaw Conservatory, Piotr Perkowski visited Paris for several years and was one of the founders and first president of the Association of Young Polish Musicians. His most interesting work is a Sinfonietta for orchestra, done with much success at the Festival of Polish Music in Paris, two years ago. His works contain also a suite for orchestra; a cantata; a ballet, Swantewid; string quartet; piano pieces; songs and other music.

PIOTR PERKOWSKI,
founder and first president of the Association of Young Polish Musicians in Paris.
(Photo by Area.)

Kazimierz Sikorski (eldest of this group) is at this moment professor at the Warsaw Conservatory, and one of the leading authorities on counterpoint in his country. Since composing his first symphony, a romantic composition, he has evolved towards the classic form and contrapuntal style and now rather belongs to the second group. He has written another symphony; a string sextet; three string quartets; and several works for chorus.

Felix Roderic Labunski began his musical education in Warsaw, next going to Paris, where he finished his studies. He was one of the founders of the Association of Young Polish Musicians and for five years its president. He has written an orchestral suite entitled Triptyque Champêtre, which was performed at the Concerts Lamoureux in Paris; a concerto for piano with orchestra; a Polish Cantata for chorus and orchestra; string quartet; and pieces for piano, violin, voice.

Tadeusz Szeligowski started his studies in Krakow and completed them in Paris. He is a professor at the Wilno School of Music. His works include an orchestral suite, Kaziuki (rural scenes and dances) concerto for clarinet and orchestra; an oratorio; Mass for mixed choir and organ; string quartet; and smaller examples. His songs for soprano, united under the title of Chansons Vertes, are popular in Poland and also have been performed abroad successfully. His music is influenced by folklore but has marked contrapuntal style.

Boleslaw Woytowicz gained the major part of his musical education in Paris. He now is professor at the Chopin Musical School in Warsaw. His most important work is a concerto for piano with orchestra. His small cantata for children's voices was one of the treats of the Festival of Modern Music in Vienna. Other works include a suite for orchestra; string quartet; trio for flute, clarinet and bassoon; and several piano pieces.

Stanislas Wiechowicz, professor of the Conservatory in Poznan, is known especially as the creator of many choral works, strongly popular in his country. His orchestral work, Houblon, (Polish wedding dance) belongs to the steady repertoire of modern Polish music.

Other Musical Personalities

Jerzy Fitelberg spent most of his time in Germany, where he acquired his musical education. At the present time he lives in Paris. His work is widely known in Central Europe especially. (He is the son of the well known conductor Grzegorz Fitelberg.) He probably is the most prolific composer among this young generation. His works include a symphony; concerto for piano with orchestra; concerto for four pianos; suite for two pianos; two ballets; concerto for string orchestra; two string quartets; quintet for wood instruments; works for piano, violin, cello, etc. His music can be characterized as possessing large variety of rhythm and masterful technic.

Szymon Laks, a graduate of the Warsaw Conservatory, studied in Paris. He is the author of Blues, for orchestra; two string quartets; quintet for wood instruments; three sonatas, etc. His music has the linear, polyphonic style and tends towards the "pure" in intent, form, and atmosphere.

Roman Palester, another graduate of the Warsaw Conservatory, has never left his native country, but nevertheless he possesses wide knowledge of what is going on in modern music abroad. His Symphonic Movement was very well received at the Festival of Modern Music in Oxford. He is also the author of Dance d'Osmoloda for orchestra; of a cantata; songs, etc. His music is based largely on folklore.

Before closing this list of composers, mention should be made of three quite young musicians who in spite of their youth have already manifested real talent. They are Roman Maciejewski, Zygmunt Mycielski and Antoni Szalowski. Their works at the present moment are confined to piano, violin and voice, but they promise to develop more importantly and contribute in a vital way to the renaissance of Polish music.

As said above, the great majority of this group of composers studied in Paris and belonged to the Association of Young Polish Musicians there. Therefore this society has brilliantly aided in furthering the development of the young generation of Polish composers.

A profound and detailed study of the new Polish school of composers is probably premature, but the time seems not far off when they will begin to play a prominent rôle in the distinguished and determined music of the world.

Music Calendar in Brussels Offers Events of Quality

Gieseking Heard—Musical Society Elects Head—Symphony Concerts Attract

BRUSSELS.—Walter Gieseking's piano recital in the Great Hall of the Palais des Beaux Arts attracted a fairly large crowd. The program included partita in B flat (Bach) three sonatas (Scarlatti) Kreisleriana (Schumann) a group of pieces by Debussy and Jeux d'Eau (Ravel).

The playing of the Bach partita was particularly beautiful. The three Scarlatti pieces naturally included the well-known pastorale in E minor which Gieseking performed in the original. The Debussy and Ravel compositions with which Gieseking concluded, were examples of lovely art in conception, style, touch and tone.

New Leader

Owing to the death of Charles Donnay, founder and conductor of the Cercle Musical des Amateurs, this interesting group of music enthusiasts has appointed Léon Jongen as his successor.

Born at Liège, Jongen studied at the Royal Conservatory of that town and after obtaining his Prix de Rome spent several years in Paris until a year ago. Then having received a call as professor at the Brussels Royal Conservatory, he definitely established himself here. Undoubtedly the choice of the Cercle Musical in appointing Jongen as its conductor was a happy one. He possesses the gift of imparting his enthusiasm to the orchestra as well as to the public. His opening program comprised Italian Symphony (Mendelssohn) Sauge Fleuri (d'Indy) ballet from the second act of Prince Igor (Borodin) and concerto in A (Liszt) with J. du Chastain as soloist.

Orchestra Successes

The second Defauw symphonic subscription concert enabled us to make the acquaintance of the violinist Vasa Prihoda, who performed concertos by Mozart and Paganini. The delivery of the Paganini reminded one of Kubelik in his younger days—a remarkable performance.

The orchestral numbers were Rhenish Symphony (Schumann) D minor Concerto grosso (Handel) and Oberon Overture (Weber). For one listener, the orchestra was too powerful in the Schumann symphony, to the detriment of many beauteous designs of detail. Others may not feel that way about it, and as a celebrated musician once said to me: "Schumann. Twenty musicians, twenty-one different interpretations."

SIDNEY VANTYN.

IN NEXT WEEK'S ISSUE

THE ANCESTRY OF MUSICAL INSTRUMENTS

By MONROE HEATH

Szymanowski Violin Concerto Introduced by Bostonians

Koussevitzky, Returned after Illness, Warmly Greeted by Audiences —Spalding Plays Superb Performance of New Opus—Sevitzky Leads Wagner—Metropolitan Opera Series Announced

BOSTON.—The dearth of concerts, which is a regular concomitant of the holiday season, affected Boston so that there were only three professional programs in two weeks. A previously scheduled repetition of the third act of Wagner's Siegfried on December 30 by the Boston Symphony Orchestra for the benefit of its Pension Fund was postponed because of a mix-up in booking which rendered it impossible for Frederick Jagel, the tenor, to appear.

The program of the symphony orchestra for the Friday and Saturday concerts of Christmas week was led by Dr. Serge Koussevitzky after a three-weeks' absence (for various reasons) from the conductor's podium in Symphony Hall. He was warmly greeted by the Boston audiences, who applauded enthusiastically during the course of the concerts, when he presented, with the aid of an orchestra very much in stride, beautiful versions of the Mendelssohn Italian Symphony and the fifth symphony by Sibelius. The Boston listenérs had another occasion for observing the reason for Sibelius' dictum (in a recent English interview) that one of the two greatest conductors of his (that is Sibelius') music is Dr. Koussevitzky.

SPALDING'S NOTABLE SOLO WORK

The program was also notable for the first American presentation of the second violin concerto of Szymanowski, the Polish composer, with Albert Spalding as soloist. Kochanski, to whom the work was dedicated and who gave the first performance in Warsaw, was to have played it last season with the Boston Orchestra under Koussevitzky, but his untimely death in January prevented that. On the present occasions the performances were from manuscript, for the score has apparently not yet been published. The concerto is in one long movement (about twenty minutes in duration) consisting of several sections, marked by change of tempo and style, and divided in half by a beautiful *cadenza*, for which Kochanski receives the credit in the manuscript score although Mr. Spalding told your correspondent that in his conversations with Kochanski he was led to believe that the late violinist and the composer had worked together on the *cadenza*.

At all events, the concerto proved to be one of those rare things of these hectic days —music of markedly modern and contemporary flavor yet with a fine flow of lyricism. The violinist who is looking for a modern concerto which is expressive need look no further than Szymanowski's work. I am not attempting to write patronizingly of the new concerto, which seemed to me to be admirably written, to say something that was worth while saying, and to say it musically. My single important reservation is that the inexorable logic of the orchestral writing frequently makes it difficult for the solo violin to sound through. Mr. Spalding gave a notable performance of the solo music, and he was ably and sympathetically accompanied by the orchestra under Dr. Koussevitzky.

MESSIAH PRESENTED

The Handel and Haydn Society, led by Thompson Stone, gave its 165th performance of Handel's Messiah on the Sunday before Christmas. If this figure sounds impressive consider that the Society has given some 861 concerts in the 120 years of its existence. If there is another choral organization on this continent that can challenge such a record, present attestant knows it not. For the performance of the Messiah, which was heard by a large and appreciative audience, the chorus was asisted by Meriel Blanchard, soprano, Elsie Lovell Hankins, contralto, Franz Trefzger, tenor, and Walter Kidder, bass. The soloists were old favorites in Boston with the exception of the tenor, who was well liked on this occasion.

In observing its 120th anniversary, incidentally, the society plans a special spring concert, to be given in the Boston Opera House, when the program will consist entirely of excerpts from the Wagnerian music-dramas. A list of distinguished soloists is promised.

SEVITZKY OFFERS WAGNER PROGRAM

Meanwhile such a Wagner program was given by the Peoples Symphony Orchestra and various members of the Sevitzky Vocal Ensemble, with Fabien Sevitzky conducting, on December 30 at Jordan Hall. In his program Mr. Sevitzky attempted an experiment new to Boston, so far as the memory of the present writer goes—to give excerpts from the four dramas of the "Ring," with the required singers, and in the order in which they occur in the actual cycle of the "Ring." Thus the program traversed the introduction and first scene and the Entry of the Gods into Walhalla, from Rheingold, a large part of the third act of Die Walküre, the Waldweben from Siegfried, and the Death Music and closing scene of Götterdämmerung. After the Waldweben was inserted the Siegfried Idyll, which was thus in its chronologically accurate position.

The concert was applauded by a large audience.

METROPOLITAN OPERA COMING

The managing committee of the Boston Opera Association is now working on the repertoire for the week's engagement of the Metropolitan Opera Company at the Boston Opera House beginning April 1. There will be in all some eight performances of which, it is expected, two will be of operas new to Boston. The guarantee fund for the engagement has already been raised. Last spring, when the Metropolitan returned here after an absence dating back to the War, there was no assessment against the guarantors, who actually made a profit.

The New England Conservatory of Music has announced a series of six chamber- music concerts to be given every other Tuesday at George W. Brown Hall, beginning January 15. The series will be supplemented by an orchestral concert, played by the Conservatory Orchestra, in Jordan Hall on March 21. A similar series, given during the past few seasons, has been an important addition to Boston's limited opportunity for hearing chamber music. M. S.

Garbousova Is Soloist with Philadelphia Orchestra

PHILADELPHIA.—The fourth of the Philadelphia Orchestra Sunday concerts was given on December 30, with Fritz Reiner conducting, and Raya Garbousova, cellist, as soloist.

The program was designated as "Viennese," and opened with the overture to The Beautiful Galatea by Suppé, which was beautifully done and aroused much enthusiasm. Schubert's fantasy in F minor, orchestrated by Dohnányi was long and less interesting than the usual Schubert works, although there were some delightful solo sections for the wood-wind instruments, notably the oboe, flute, and later for the horns. The second movement from Mahler's symphony No. 2 was especially pleasing in its quiet, happy beauty.

Miss Garbousova played the Haydn concerto in D for cello and orchestra, with skill and assurance. Her interpretation of the lovely adagio was particularly fine. She was received with great acclaim, and responded with three encores, in which she again demonstrated her mastery of her art.

The last part of the program was devoted entirely to the works of Johann Strauss—Treasure Waltz from The Gypsy Baron, Perpetuum Mobile (A Musical Joke), and the overture to The Bat. Each was splendidly done and the Perpetuum Mobile had to be repeated. M. M. C.

All-American List Conducted by Rodzinski with Cleveland Players

Music by Smith, Josten, Whithorne and Taylor Makes Interesting Symphonic Program—Strauss' Zarathustra Has Impressive Reading by Orchestra

CLEVELAND, O.—With a gracious gesture toward the American composer in general and a feeling of indulgence toward that contingent of his audience in particular which prefers its musical menu served well labeled as to nationality, Artur Rodzinski constructed his eighth pair of symphony concerts entirely of native works. Of those clamoring for recognition of 100 per cent. Americanism in music, only the ultra-modernists were dissatisfied; the others seemed content that justice had been done in a satisfying manner by Dr. Rodzinski, who spared no efforts in elucidating and interpreting the scores of our contemporaries. The program comprised the following numbers: Tomorrow, an overture (David Stanley Smith); Serenade for orchestra, dedicated to Dr. Rodzinski (Werner Josten); Through the Looking Glass Suite (Deems Taylor); symphony No. 1, op. 49 (Emerson Whithorne). Of all these compositions, only Taylor's suite was a familiar item. Messrs. Josten and Whithorne who were present, appeared on the stage to acknowledge plaudits. Each of the four musicians is a skilled composer and well versed in the art of orchestration, and, in particular, Mr. Josten's work aroused enthusiasm.

December 27 marked the conclusion of the first half of our symphony season. On this occasion Rodzinski rose to heights in his interpretative powers, especially in Strauss' Zarathustra, setting forth the intricate chameleon-like score in a masterly manner. The orchestra, playing this work for the first time, did honor to its conductor, joining in the prolonged and enthusiastic applause.

The first part of the program consisted of favorites, splendidly done: Mendelssohn's Fingal's Cave Overture; Dukas' Sorcerer's Apprentice; and Tschaikowsky's Theme and Variations, op. 55, in which Concertmaster Josef Fuchs distinguished himself by his engaging solo work.

UNIVERSITY ORGANIZATIONS APPEAR

Maurice Goldman, young baritone of Western Reserve University was one of the featured soloists together with Lila Robeson in a program of seventeenth century vocal chamber music given by the University Singers, augmented by the University Choir and accompanied by the University Orchestra. Purcell's Te Deum, numbers by Scarlatti, Hammerschmidt, Lotti and Caldara, besides a Biblical scene by Schütz and a group by Monteverdi, comprised the interesting program.

The pianist Clarice Balas, heard in a recent recital at the Lecture Recital Club, is announcing a concert by the Cleveland Concerto Club under her direction. It is the purpose of this organization to afford aspiring talent opportunity to perform piano and violin concertos and operatic arias with orchestral accompaniment. Last season saw the first concert of the club. At the coming event Miss Balas will undertake to play and direct at the same time Liszt's Hungarian Fantasia; other items will be the Grieg A minor concerto (one movement) by Betty Lind; Mendelssohn's violin concerto by Samuel Colman (first movement), Joseph Koch (second and third); Eri tu from Verdi's Masked Ball by George Luntz; Beethoven's Emperor Concerto (first movement) by Paul Wilkinson, winner of the $900 composition prize at Columbia University; and the overture to Mozart's Magic Flute.

The Fenn College Glee Club, directed by the Cleveland pianist Lionel Novak, gave its first concert of the year at Severance Chamber Music Hall, the first in a series of four evenings sponsored by the Fenn Fine Arts Association. The assisting artist was Emanuel Rosenberg, tenor, heard in groups of German and modern English and American songs. The club, numbering forty members, drew its program from sacred music, oratorio, folk-songs and traditional chanteys. R. H. W.

Robert Casadesus, French Pianist, Arrives for Début

Robert Casadesus, French pianist, arrived for his first American visit on January 5, on the S.S. Washington. He is accompanied by Mme. Casadesus. His tour will open with concerts in Ottawa, Montreal and Quebec, Can. On January 19 and 20, as soloist with the New York-Philharmonic Symphony Orchestra playing the Mozart Coronation Concerto in D under Hans Lange, he will make his New York début. Later engagements are in Washington, D. C., at Mrs. Lawrence Townsend's musicale; at Maryville College, Tenn.; at the Ward-Belmont School, Nashville, and at the Westover School, Middlebury, Conn.

Capital's Morning Series Auspiciously Launched

Richard Crooks and Kathryn Meisle Presented in Initial Townsend Musicale of Season—Joint Recitals Given by Grete Stueckgold and Emanuel Feuermann, Eidé Noréna and Beveridge Webster

WASHINGTON, D. C.—In the opening of the morning musicales series, marking Mrs. Lawrence Townsend's seventy-sixth program at the Mayflower Hotel on December 19, Richard Crooks and Kathryn Meisle were heard in recital.

Both singers were in excellent voice. So lass uns wandern (Brahms), the opening number was a duet sung by Miss Meisle and Mr. Crooks. Following was a group of numbers sung by Miss Meisle and which included The Spirit's Song (Haydn), There's Not a Swain on the Plain (Purcell) and Che faro senza Euridice (Gluck). Possessing a wide contralto range, Miss Meisle's low register revealed unusual power.

Mr. Crooks opened his portion of the program with arias from Handel's Parthenope and Floridante, to which he added an English version of Franz' Für Musik. In his second group he offered Ben Jonson's Have You Seen but a White Lilie Grow, Frank La Forge's Sunset and Elle ne croyait pas from Mignon.

Worthy of the highest praise is Mr. La Forge who accompanied from memory. Solon Alberti proved a worthy colleague.

GRETE STUECKGOLD AND EMANUEL FEUERMANN HEARD

During the second musicale for this season sponsored by Mrs. Townsend, before a large audience at the Mayflower Hotel on December 26, Grete Stueckgold and Emanuel Feuermann appeared in joint recital.

Mme. Stueckgold displayed unusual charm in the interpretation of German music. She sang Mozart superbly. In her group of songs were included Dich, Teure Halle from Tannhäuser, Strauss' Serenade, closing with Strauss' Voices of Spring.

Exceptional technic was displayed by Feuermann. The Valentini sonata, Bach Andante, Dvorak's Rondeau and Popper's Spinnlied were included in his group of cello numbers. Feuermann is a cellist of high order.

BEVERIDGE WEBSTER AND EIDÉ NORÉNA IN RECITAL

The third musicale for this season sponsored by Mrs. Lawrence Townsend on January 2 included Beveridge Webster, American pianist, and Eidé Noréna, Norwegian soprano.

Mme. Noréna revealed pure tone of exquisite quality and a style that conveys thorough musicianship. Her part of the program included the magnificent interpretation of French, German and Norwegian songs, Fauré's Recontre and Clair de Lune, Schubert's Du Bist Die Ruh and Wohin and Liszt's Oh, Quand Je Dors, adequately accompanied by Pierre Luboshutz.

Of interest was the artistry of Beveridge Webster, young American, who in his well balanced group of numbers, revealed himself to be a pianist of high order. The numbers included were a Mendelssohn Capriccioso, Weber's Rondo, Ravel's Alborado del Grazioso, Chopin's étude No. 4, berceuse and scherzo No. 2, a Brahms intermezzo and Debussy's Poissons d'Or. G. S.

Chicago Grand Opera to Tour

CHICAGO.—For the first time in five years, the Chicago Grand Opera is going on tour. An organization has been formed, entitled the Chicago Opera Tour, Inc., and appearances are scheduled in the Middle West. Beginning March 11, more than a score of cities will be visited. Singers include Maria Jeritza, Edith Mason, Coe Glade, Helen Ornstein, Ada Paggi, Giuseppe Bentonelli, Myron Duncan, Carlo Morelli, Joseph Royer, Lodovico Oliviero and Giuseppe Cavadore, with Isaac Van Grove and Leo Kopp, conductors. Ruth Page and her ballet will supply the terpsichorean element. R. P.

Nerone Première to Be Broadcast

The world première of Pietro Mascagni's opera, Nerone, which is to take place at La Scala, Milan, on January 18, will be heard in America over NBC networks, following completion of arrangements now being made for the broadcast.

Los Angeles Fêtes Klemperer in Temporary Farewell Appearances

Conductor Leads All-Beethoven Programs Including Ninth Symphony, with Local Chorus and Soloists—Will Return in May for Further Concerts Following European Engagements

LOS ANGELES.—Southern California and this city in particular are entering the second half of the music season confidently in view of the "new deal" which they have given themselves by way of engaging Otto Klemperer as musical director-general of the Southern California Symphony Association. As the latter marshals the summer season as well as the winter concerts of the Los Angeles Philharmonic Orchestra, the responsibilities and prerogatives of the German *maestro* are far-reaching.

Announcement to this effect (as forecast in the last Los Angeles letter) was made at the last pair of concerts conducted by Klemperer before he assumed his post as guest-conductor in Philadelphia. His temporary farewell appearance took place in an all-Beethoven program consisting of the third Leonore overture and the ninth symphony, the latter being repeated by request, three sold-out performances of this work having been led by him last April. Notwithstanding rainy weather, the Philharmonic Auditorium was crowded. Extra chairs had to be placed in the orchestra pit and all permissible standing room was used. Nevertheless, people had to be turned away. Single ticket sales amounted to more than $5,100, a maximum record in the seventeen-year existence of the organization.

Klemperer will sail from Philadelphia for Italy, to take part in the music festival at Florence, also conducting an all-Beethoven cycle at La Scala in Milan. He will resume rehearsals in Los Angeles for six programs during May, conducting fully as many more in Southern California cities during the first three weeks of that month. His contract for the next three years permits a possible leave of absence of two months each winter to facilitate guest engagements. He will conduct a number of symphonic and operatic events this summer during the Bowl season, for which series plans already have been launched.

BEETHOVEN READINGS APPLAUDED

Klemperer's Beethoven readings hardly require qualification in this column. They were heightened by the momentous nature of the announcement which made the concerts an occasion of historic importance in artistic annals of the Southland. News of Klemperer's retention has already fanned interest for Philharmonic Orchestra concerts in such communities as Santa Barbara, San Diego, Pomona and Pasadena, to mention only a few.

The audience fêted their conductor and orchestra, the chorus of the Los Angeles Oratorio Society (John Smallman, director) and the soloists sharing fully in the honors. The solo quartet gave much satisfaction. Klemperer believes in the encouragement of resident artists and engaged the following four Los Angeles singers: Blythe Taylor Burns, soprano; Olga Dane, contralto; Dr. Carl Omeron, tenor; Tudor Williams. bass-baritone.

HOLIDAY MUSIC SPARSE

Generally, the holiday week has brought little of music except by way of rehearsals. Los Angeles has now five string quartets competing for honors—the Bartlett Frankel, the Vertchamp Quartet, the Noack Quartet, the Abas String Quartet and of late also the California Quartet. As it happens, every one of these foursomes contains good players, though, of course, ensemble music depends on more than good individual playing.

The Los Angeles Oratorio Society has commenced rehearsals for Elgar's The Dream of Gerontius and the Missa Solemnis of Beethoven, the latter new as far as local performances are concerned.

Things are humming in Hollywood, but one is a little dubious at times as to what Hollywood is humming. Dr. Hugo Riesenfeld has taken over the Filmarte Theatre, a small show house of exclusive standing, as it features foreign films. If anything, repertoire standards will be advanced by Dr. Riesenfeld. His first bill included the presentation of Max Rabinowitsch, pianist, in music by Abram Chasins, a news reel illustrating that composer's Rush Hour in Hong Kong.

B. D. U.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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St. Louis Applauds Outstanding Performances by Resident Orchestra

Golschmann Introduces Rachmaninoff as Soloist in Local Première of His Rhapsodie—Scipione Guidi, Concertmaster, Plays Sibelius Concerto—Spalding, Bauer and Gabrilowitsch among Recitalists

ST. LOUIS, MO.—Important new works continue to add zest to the programs of the St. Louis Symphony Orchestra under Vladimir Golschmann's direction—both orchestra and soloists having brought many interesting items to the fore thus far this season. Concertmaster Scipione Guidi at his annual appearance as soloist, introduced to St. Louis the D minor concerto for violin and orchestra by Jean Sibelius. Unconventional in build, rhapsodic and characteristically Nordic in flavor, the concerto which abounds in technical hazards, was projected with masterful skill and a finely intelligent concept which won Mr. Guidi the general and unstinted acclaim which was rightfully his. Golschmann's reading of the Brahms D major symphony on this program was nothing short of perfection. The conductor's inspiration seemed instantly communicated to the men who played with such finesse and devotion as to leave no doubt that this performance was never equalled in the concerts of this orchestra. Leo Sowerby's overture Comes Autumn Time, furnished a brilliant opening.

Sergei Rachmaninoff was the soloist for the concerts of December 14 and 15, introducing his latest work, a Rhapsody on a Theme of Paganini. The capacity audience reacted to this new *tour de force* in wild and prolonged demands for more, all of which availed nothing as the virtuoso, after countless recalls, declined to add any extras. The orchestra was heard in the Eight Little Russian Folksongs by Liadoff and the Tschaikowsky fifth symphony, the latter played with a refreshingly quickened tempo in the first and last movements which lessened the strain on the heart-strings.

SESSIONS SUITE INTRODUCED

The concerts of December 21 and 22 were without soloist, and featured an initial performance of Roger Sessions' suite from The Black Maskers. This is a decidedly worthy novelty in modernism which, through its biting harmonies, rhythmic force and unique construction, proved one of the outstanding new scores in the season's repertoire. Other works in this program included the Beethoven Coriolanus overture; the Schubert Unfinished Symphony; the Midsummer Night's Dream Scherzo, and Respighi's Pines of Rome. The latter with an augmented orchestra proved as great a thriller as ever, and Mr. Golschmann presented the diversified list with his usual skill and understanding.

ALBERT SPALDING RECITAL

The popular American violinist Albert Spalding appeared in recital at the Municipal Auditorium on December 13, as the second attraction of the Condon Concert Course. With his able colleague Andre Benoist at the piano, Spalding gave a full evening of music, playing with patrician style and comprehensive musicianship. Handel and Bach preceded his excellent performance of the César Franck sonata, and after the final group of shorter numbers many encores were added to satisfy the delighted audience.

BAUER AND GABRILOWITSCH

Appearing here for the first time as duo-pianists, Harold Bauer and Ossip Gabrilowitsch opened the Civic Music League season at the new Auditorium. Despite a raging blizzard, a large audience gathered and applauded a program of piano classics several of which were arranged by Mr. Bauer. The highly efficient team work by two pianists whose respective duties preclude the possibility of daily practice, was a subject of wonderment and the fine impression created by these two virtuosi was the cause of several extra numbers being added to the printed list.

LONDON STRING QUARTET

Making what is said to be their last appearance here before disbanding, the London String Quartet appeared at Howard Hall as one of the attractions of The Principia Concert and Lecture Course. In addition to Schubert, Beethoven and Haydn quartets a number of lighter works were given. O. C.

Comm. Edoardo Camera's Career

The Comm. Edoardo Camera, who maintains a vocal studio in Milan, formerly sang as first baritone at the Metropolitan Opera House with Lilli Lehmann and the de Reszkes. He has sung at La Scala and Reale, in Rome, Spain, Russia, South America and most of the leading opera houses of the world. He created the rôles of Gerard in Andrea Chénier, Marcello in La Boheme, and is said to have been Puccini's preferred Scarpia in La Tosca. He was a prominent exponent of the parts of Falstaff and of Iago in Othello, singing the latter character with the great Tamanio. Comm. Camera also created the baritone rôle in Panizza's opera Medieval Latino.

Among the pupils of Comm. Camera who have recently returned to America are George Knisely, who has sung several programs over the NBC networks; and Mildred Landwehr, who has sung in many Italian cities and in Athens, Greece, and Locarno, Switzerland. She has been heard in Aida, Il Trovatore, La Favorita, La Gioconda, Ballo e Maschera, and La Forza del Destino.

Ormandy Conducts Messiah in Minneapolis

Resident Orchestra and Twin City Chorus Assisted by Soloists in Handel Oratorio—Italian Symphonic Music List Brings Viola Mitchell in Malipiero Concerto

MINNEAPOLIS, MINN.—On December 21 the ninth symphonic concert under the direction of Eugene Ormandy with the Twin City Symphony Chorus and the Minneapolis Symphony Orchestra was given over to Handel's masterpiece, The Messiah. The major honors are due the chorus which Ormandy alternately coaxed and bullied into a stirring interpretation of the venerable work. The audience demonstrated its enthusiasm over the effects introduced.

The soloists were accomplished in their tasks. Agnes Davis, soprano, sang with convincing sincerity. The recitatives were minus many of the accustomed appoggiaturas, but Miss Davis' feeling for the various texts, and her beauty of tone were to be admired at all times. Adair MacRae Roberts, contralto, was an outstanding singer of the evening. Edmund D. Cronun, tenor, sang with considerable authority. Unfortunately, Berthold Busch is more a baritone than a bass, but he sang with spirit and understanding.

The sixth Sunday concert of the Minneapolis Symphony Orchestra on December 30 was an Italian Travelogue. The program was representative and approached more nearly the character of a "pop" concert than many which have been offered on Sundays. The afternoon was made notable by the appearance of a young violinist, Viola Mitchell, whose performance of the difficult Malipiero concerto marks her as an artist fully equipped to go far. A performance of this work, first time here, admits of but one means of gaining such favor as the audience gave Miss Mitchell—superb artistry. Her technical equipment was flawless, her musical instinct reliable and unerring.

Mr. Ormandy presented Respighi's The Pines of Rome with tonal splendor and with his accustomed intensity. He revived memories of yesterday with two intermezzi from The Jewels of the Madonna by Wolf-Ferrari; they were fresh and sparkling. He also revelled in Puccini's dramatic melodies from La Boheme in an arrangement by Mendoza, and reanimated Rossini's perennial overture to William Tell. The orchestral share in the Malipiero concerto was performed with high regard for the artist, something of a feat with this work, which does not always focus attention upon the soloist. The program pleased the audience from first to last; Mr. Ormandy was recalled many times.

E. G. K.

Prize-winning Gilbert and Sullivan Essays to Be Published

The publication of the fifty prize-winning essays on An Appreciation of the Gilbert and Sullivan Operas in a volume to be entitled Appreciating Gilbert and Sullivan, is announced by The Bass Publishers, New York. The publication of these essays is prompted by the excellence of the entries received to date in the contest which will close on January 31. The prizes are: $25, first prize; $10, second prize; copies of How to Present Gilbert and Sullivan Operas, by A. O. Bassuk, third, fourth and fifth prizes; copies of D'Oyly Carte Edition of Gilbert and Sullican Operas, sixth to tenth prizes. For the 100 next best essays, copies of the librettos from the D'Oyly Carte Edition, will be awarded. The judges are Dr. Sigmund Spaeth, Edward B. Marks and F. J. Holton.

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Zimbalist Appears in Sunday Program Given by Detroit Symphony Orchestra

Raya Garbousova Heard with Organization under Baton of Gabrilowitsch—Recital and Studio Events Presented

DETROIT, MICH.—Detroit had Efrem Zimbalist as artist of the tenth in a series of Sunday concerts broadcast by the Detroit Symphony Orchestra at Orchestra Hall, December 9, directed by Victor Kolar and sponsored by the Ford Motor Company. His was a performance of polished, mature dignity of the first magnitude. Technically he is in the top ranks of his profession and the singing golden notes brought out in Popper's Spinning Song made many marvel at his artistry. The orchestra and chorus presented Bach's chorale, Joy of Man's Desiring, Offenbach's Barcarolle from Tales of Hoffmann and Wagner's Pilgrim's Chorus from Tannhäuser. The orchestral numbers were Goldmark's prelude from Cricket on the Hearth and Victor Kolar's In Irish Style from his suite, Americana. Mr. Zimbalist played with the orchestra the intricate Fantasy from Rimsky-Korsakoff's Coq d'Or and, accompanied by a highly gifted pianist in his own right, Theodore Saidenberg, Wagner's Prize Song from Die Meistersinger and a group of three solos. He received a royal welcome from the audience, which taxed the hall to capacity.

Bendetson Netzorg, pianist *par excellence*, Dora Lappin, young soprano, who has recently returned from five years of vocal study in Italy and who has given concerts in the leading cities of the United States, and Rev. John Haynes Holmes of New York City were on the program of the Detroit Chapter of Hadassah's Seventh Donor Luncheon held on December 11 at the Hotel Book-Cadillac before an audience of 800 women. Mr. Netzorg's playing needs no introduction to Detroit audiences; he makes it sound convincing at all times. Mme. Lappin possesses a light lyric soprano voice which she used especially well in a group of Palestinian songs. Maxine Zeder was the accompanist.

Edward Bredshall, pianist, remembered from his able performances with the Detroit Orchestra on several occasions and Pro Musica's concerts, does not diminish in artistic delivery. One noted a deeper and broader feeling in his playing of Tschaikowsky's concerto in B flat minor with the YMCA Symphony Orchestra in the Scottish Rite Cathedral of the Masonic Temple on December 12 before a representative audience of music-lovers.

GARBOUSOVA IS ORCHESTRAL SOLOIST

The fifth concert of the Detroit Symphony Orchestra in Orchestra Hall on December 13, directed by Ossip Gabrilowitsch, introduced to Detroit the twenty-four-year-old cellist Raya Garbousova, a native of Tiflis, Russia. It was indeed a singular experience to hear a woman cellist perform such masterful strokes and display such emotional depth and singing delicacy of tone. With supreme artistry she created a splendid impression and Detroiters recalled her over a dozen times. She played Haydn's D major concerto in magnificent style and temperament, and happy indeed seemed Mr. Gabrilowitsch to have so talented an artist watch his every cue with such devoted reverence. She came back after the intermission to play Tschaikowsky's Rococo Variations. Her playing here was a triumphant sensation. The symphony program was a good one. It started with Tertius Noble's Introduction and Passacaglia (first performance in Detroit) with organ solo, and we were treated to exceptionally beautiful broad melodious passages, religious in form. There was also Beethoven's first symphony in C major and the concert concluded with Dukas' lively composition The Sorcerer's Apprentice, much appreciated by the audience.

MAX LEVY PRESENTS PUPILS

Max Levy, vocal teacher, presented twelve of his pupils in his second students' recital given at the studio on December 15 before a musical audience. In all there were thirty musical items in a strenuous program which called for much effort and patience and the resultant reward was as fine a display of good voice culture and rich material as we have heard in a long while. His artist-pupil Emma Schaver, sang the Faust Jewel Song magnificently and Scott's Lullaby; Josephine Weidner, who possesses a dramatic soprano sang with fine feeling Elsa's Traum (Lohengrin) and an aria from Verdi's La Forza del Destino. A large part of the program went to Maurice Short, young tenor, who did notable work in a number of duets and a solo.

The concert opened with Giordani's Care Mio Ben and Brahms' Cradle Song, sung by Rosina Betman, soprano, followed by Huhn's Invictus and Without a Song (Allan Sumetz, baritone), Haydn's My Mother Bids Me Bind My Hair (Bessie Shanin, soprano), Mozart's Voi Che Sapete from Figaro and Anhele (Alma Phillips, lyric soprano), Verdi's duet Un di felice from La Traviata with Sally Sweetwine who possesses a flutelike soprano voice and Mr. Short. Friml's L'Amour Toujours L'Amour and Straus' My Hero, were sung by Sally Kay, mezzo-soprano; Wagner's Evening Star and Sanderson's Until, interpreted by Frank Bayer, baritone; aria from Bizet's Carmen and Mendelssohn's On Wings of Song (Sally Sweetwine), duet from Verdi's Force of Destiny by Mr. Short and Harry Mikuliak, a fine baritone; Schubert's Du bist die Ruh and Manning's Reverie by Clara H. Brucker, soprano, with the first number especially well done; Verdi's Celeste Aida and The Song of Songs, Louis Greenblatt, a tenor singer of high calibre; Herbert's Duet All For You, Josephine Weidner, and Mr. Short; Di Provenza from La Traviata and Rachmaninoff's Drooping Corn by Harry Mikuliak, baritone; and an aria from Puccini's Tosca and Bartlett's A Dream by Mr. Short, this latter number giving him full scope to show his ability. Isabel Miller was the faithful accompanist who did good work on a difficult program.

R. C. B.

Spalding Wins Tributes in Fort Worth

Eminent Violinist Greeted Enthusiastically in Recital—Seminary Singers Give Messiah

FORT WORTH, TEX.—The Fort Worth Civic Music Association presented as the first artist for the season Albert Spalding, accompanied by Andre Benoist. Mr. Spalding long has been in high favor with this public, and the artistic and personal regard was enhanced by this appearance. In beauty of tone, lofty artistic ideals and technical standards the performance was notable. His courage in listing three sonatas was rewarded by public approval and understanding. Except in the Franck sonata, which was left too much to the violinist, the playing of Mr. Benoist was irreproachable.

OPERA PERFORMED

Sam Losh, of the Losh Institute of Music, presented Cavalleria Rusticana in the Little Theatre to two capacity audiences. This was no grandiose experiment on Mr. Losh's part, since during the past twenty years he has produced eleven grand and light operas, including Faust, Il Trovatore, Aida, I Pagliacci, Rob Roy and The Mikado.

CHORAL CONCERT

One of the most valued annual events of the musical season is the Christmastide performance of the Messiah by the chorus and soloists of the School of Sacred Music of the Southwestern Baptist Theological Seminary. The twenty-second annual presentation was directed by I. E. Reynolds. Soloists were Mrs. I. E. Reynolds and Edwin McNeely of the school faculty, Tom Pierce from the city and Allie Coleman Pierce, of the faculty of Baylor University, Waco. For the first time in the twenty-two years E. L. Carnett was incapacitated by vocal indisposition for his rôle of tenor soloist. Accompaniment was provided by William Barclay and Mrs. Edwin McNeely at organ and piano and an orchestra. The oratorio was given in its entirety for the first time in this city.

Christmas programs were offered by the Harmony Club, under John Brigham, and the Music Study Club, directed by Arthur Faguy-Cote.

E. C. W.

Menuhin to Make Final New York Appearance for Two Years

Yehudi Menuhin, on his eighteenth birthday, January 22, will make his last appearance in New York City until January, 1937, because of his forthcoming round-the-world tour and subsequent year of vacation on his new ranch in California. Menuhin will include on his program the new third sonata of Georges Enesco, Bach's first partita for the violin alone, the Notturno e Tarantella of Szymanowski, Mozart's third concerto (with cadenzas written by Sam Franko, dedicated to Yehudi Menuhin). Following this final New York concert, Yehudi returns to Boston for a recital there, then to Brooklyn, before touring south as far as Atlanta and Savannah, and west through Texas for a tour of the Pacific Coast in March. He departs from San Francisco on March 29, and his round-the-world itinerary includes appearances in Honolulu, Australia, New Zealand and South Africa, from whence he returns to Europe.

Sevitzky to Lead New American Novelty

Fabien Sevitzky will present a novelty for his Jordan Hall audience in Boston on January 13. He is to lead his People's Symphony Orchestra in Henry Hadley's Scherzo Diabolique, in a first performance. This new American work is the result of an experience of the composer during a terrifying automobile ride. Sevitzky opens this sixth concert with Tschaikowsky's tone-poem, Francesca da Rimini, and follows with the same composer's violin concerto, with Celia Gomberg, Curtis Institute graduate, as the soloist. Mendelssohn's symphony No. 3, otherwise known as the Scottish, closes the afternoon's list.

Sixty-first Anniversary Dinner to Kate S. Chittenden

The salons of the Beethoven Association, New York, held an overflow of members and friends of the Alumni Association of the American Institute of Applied Music, New York, on January 5, gathered to pay the tribute of a dinner to Kate S. Chittenden. The occasion marked the sixty-first anniversary of her period of teaching, bringing together several hundred persons, including leaders in the musical life of America.

KATE S. CHITTENDEN

Lawrence J. Erb acted as chairman, mentioning musical conditions in New York when Miss Chittenden arrived. Regrets were read from Woodman, Munson, Heyman, Judd, Spotz, Hodgson, Coolidge, Bauer, McCracken, Betti, Tuthill and Mittell. Miss Chittenden was greeted by the rising of the company who listened with absorbed attention to her remarks. She paid tribute to the memories of four who passed on in the last year; they were Lucy Nelson, "my first New York friend"; Dr. Wendell Phillips, Mrs. A. W. Martin and William F. Sherman. Briefly mentioning her early impressions and experiences in New York, she noted it was before the founding of the New York Symphony Orchestra, the Oratorio Society, and the Music Teachers' National Association; she also referred to Thomas, Damrosch, Mapleson, Gerster, Seidl and her life-long indebtedness to Antonia Hennig, singer, who taught her phrasing and "the musical line"; her joining the Oratorio Society, the Meadville, Pa., musical convention, at which Albert R. Parsons taught piano, where she also functioned. Her "desperate earnestness with each pupil" and "lovely intimacy with her musical children" were part of her life, and still are, she said. Deep earnestness and attention marked the attitude of her listeners, and outbursts of applause were frequent.

At the close further enjoyment was provided by Bruce Simonds, pianist, who played the Italian Concerto (Bach) and three Fantasiestücke (Schumann), with masterly technic and encompassing detail of expression; and four piano pieces by Ravel, exhibiting the modernistic school and its idiosyncrasies.

F. W. R.

Juilliard School Orchestra to Offer Second Concert

The orchestra of the Juilliard School of Music (Albert Stoessel, conductor) will give a concert on January 18 in the concert hall of the Juilliard School, New York. The program comprises two organ preludes of Bach, orchestrated by Edgar Schenkman; Brahms' concerto in D minor, op. 15, for piano and orchestra, featuring Muriel Kerr, and Strauss' Don Quixote. Soloists in the last-named number will be Felix Salmond, cello; Bernard Robbins, viola; Alice Erickson, violin.

Winifred Christie to Teach at New England Conservatory

Winifred Christie has been engaged as guest instructor at the New England Conservatory, Boston, for five weeks, beginning with the spring term, February 6. Mme. Christie will teach pupils and train teachers on the Moór Double Keyboard Piano. She is to spend one day each week at the conservatory, giving instruction of two hours to limited groups of students.

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Ursinus College

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Smith College — Rollins College, Winter Park
Everglades Club — Camden, South Carolina

JOSEPH LEVINE, Pianist
Peddie School — Westtown School

ETHEL STARK, Violinist
Montreal, Canada

JORGE BOLET, Pianist
Havana, Cuba

WILLIAM HARMS, Pianist
Princeton University — University of Delaware

EUGENE LOEWENTHAL, Basso
Philadelphia Orchestra — Stroudsburg, Pa.

CHARLOTTE DANIELS, Soprano
"Martha"—Longwood

OSKAR SHUMSKY, Violinist
Town Hall, N .Y. C. Philharmonic Orchestra, N. Y. C.

BENJAMIN DE LOACHE, Baritone
Philadelphia Orchestra — Camden, South Carolina
Rollins College — Washington, D. C.

SHURA CHERKASSKY, Pianist
Carnegie Hall, N. Y. C. — Minneapolis Orchestra
Cincinnati Orchestra — Newark, N. J.

LEONARD TREASH, Basso
Penn Athletic Club — Salisbury, Maryland
Parkersburg, W. Va. — "Martha"—Longwood

EUDICE SHAPIRO, Violinist
Philadelphia Music Club — Buffalo, N. Y.

PHILIP FRANK, Violinist
Town Hall, N. Y. C.

JEANNE BEHREND, Pianist
Foyer, Academy of Music

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EZRA RACHLIN, Pianist
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Benjamin de Loache, Baritone — Irene Beamer, Contralto — Eleanor Smith, Soprano — Paceli Diamond, Mezzo-Soprano
Natalie Bodanskaya, Soprano — Henrietta Horle, Soprano — Selma Amansky, Soprano — Charlotte Simonds, Soprano
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THE CURTIS INSTITUTE OF MUSIC

PHILADELPHIA — RITTENHOUSE SQUARE — PENNSYLVANIA

METROPOLITAN OPERA

(*Continued from page 5*)

The remainder of the large cast acquitted themselves competently.

Bodanzky conducted the intricate score with brilliancy, bringing out its tuneful patterns with full regard to their quaintly humorous aspects. This opera of Richard Strauss is a creation unparalleled in musical literature. Each hearing of it is a refreshment to the mind, and presents new tonal beauties.

That the work had been carefully rehearsed was apparent and this performance can rank as one of the best sponsored by the Metropolitan forces. The large audience was delighted with it and called for the principals repeatedly during the intermissions.

La Boheme, December 31

The New Year's Eve performance of La Boheme brought Lucrezia Bori's return to the stage of the Metropolitan as Mimi, and introduced the new tenor Dino Borgioli as Rodolfo. Nina Morgana was the Musetta; Richard Bonelli appeared as Marcello, and the other members of the cast were Messrs. Picco, Ananian, Altglass, Lazzari, Malatesta and Coscia.

Had it not been for the splendid acting and vocally superb performance of Miss Bori, Miss Morgana and Mr. Bonelli, this production would have suffered gravely from the doldrums. Vincenzo Bellezza conducted with many *tempo* aberrations and completely spoiled the dramatic effectiveness of the third act finale. Without exception, it was one of the worst directed presentations of this scintillant work offered by a Metropolitan conductor for several seasons. Miss Bori, Miss Morgana and Mr. Bonelli did everything in their power to keep the performance up to its customary high standard. Miss Bori was in marvellous voice; Miss Morgana sang with vivacity and tonal charm, and Mr. Bonelli contributed his masterly ability of characterization, also singing eloquently.

Dino Borgioli, the new tenor, is a native of Florence, Italy. He has sung in opera in England, in Europe, in South America and in Australia. He has appeared for several seasons with the San Francisco Opera Company and was associated with the Chicago Civic Opera. Mr. Borgioli also gave a Carnegie Hall recital in New York in 1930.

Mr. Borgioli is a splendidly routined artist and his voice is large in volume and of an ingratiating quality. On this evening he was not at his best, due to a recent illness and the obvious nervousness of a début on the Metropolitan stage. His phrasing was good and *mezza voce* passages had tonal purity. Mr. Borgioli was cordially received and was called alone before the curtain several times as well as for acknowledgment of plaudits with his compatriots. Miss Bori was also vigorously rewarded in solo appearances and with other members of the cast who were acclaimed by the large festive audience.

Tannhäuser, January 1 (Matinee)

The first hearing of Tannhäuser this season, before a large audience on New Year's afternoon, was an especially gratifying occasion. Owing largely to the artistry of Lotte Lehmann as an incomparable Elisabeth, Lauritz Melchior as a Tannhäuser of nobility and eloquence, and to Lawrence Tibbett's aristocratic and suavely voiced Wolfram, this was one of the finest representations in several years. In matters of orchestra and ensemble, the performance, under Bodanzky, was one of poignant strength and unhurried eloquence.

The opening scene, including the somewhat reserved but picturesque Bacchanale, stood on a lower plane. Anny Konetzni, making her first appearance here as Venus, revealed ample qualities of voice, though there was some unsteadiness of tone. Her conception of the temptress was dramatic rather than seductive.

Melchior's singing also gained in freedom and eloquence in later scenes, until in the final act narrative it touched superb heights. His interview with Elisabeth in the second act had moving emotional qualities and force, and his defiant voicing of the profane song in the tournament had ringing dramatic power. His was an extremely enthusiastic reception.

Lehmann's Elisabeth is a unique figure, one which embodies to fullest degree the virginal and human qualities of the heroine, overpowered by a mysterious love for the erring minstrel. Her radiant greeting to the hall of song, her final act prayer, and her tender scenes with her father were all marked by a complete identification with the rôle. Instead of the dramatic heroics which certain Elisabeths stress, her scene with Tannhäuser in Act II and her halting of the outraged knights in their attack on the hero were conceived in terms of intense poignancy and restraint. Mme. Lehmann's singing had the lyrical quality and direct emotional appeal that mark all her work. She was recalled many times for solo appearances before the curtain.

Tibbett's Wolfram is a characterization of noble dignity and lofty musical conception. The bearing and speech of the minstrel are marked by his consciousness of the important function of the medieval court singer. His apostrophe to the starry heavens was sung with fine sonority and distinguished style. Throughout, his was an outstanding portrayal; and one that was given its due recognition by the audience.

Among the excellent supporting artists, mention must be made of Ludwig Hofmann's dignified and full-voiced Landgraf; Hans Clemens' authoritative Walther; and the contributions of Arnold Gabor as Biterolf, James Wolfe as Reinmar, Giordano Paltrinieri as Heinrich, and Lillian Clark as a Young Shepherd.

The chorus was a strong factor of the performance, contributing much to the dramatic second act, where its singing was smooth and its dramatic behavior appropriately animated. The tournament scene is one of the most richly impressive in the Metropolitan repertoire. Giulio Setti as chorus master and Wilhelm von Wymetal, Jr., as stage director, achieved excellent results. The three solo dancers in the Bacchanale were Jessie Rogge, Beatrice Covell and Helen Sumholz. Here the new lighting gave mystery and depth to the Venusberg cavern.

Bodanzky's musical reading was one of his best achievements thus far this season. He shared a warm tribute of applause.

Mignon, January 2

The season's first hearing of Mignon drew a large and brilliant audience to the Metropolitan. This opera, with its melodious and familiar score, brings its listeners not one, but two, soprano leads, which in this case were presented by Lucrezia Bori (in the title rôle) and Lily Pons, Philina. Charles Hackett took the part of Wilhelm Meister, Leon Rothier that of Lothario, and Gladys Swarthout was the Frederic. Others in the cast were Angelo Bada, Paolo Ananian and James Wolfe, and Louis Hasselmans presided on the podium.

Bori and Pons were in fine fettle, each vocally exemplary and visually beguiling. Bori's Mignon is one of her most appealing characterizations, for she gives vivid life to the wistful maiden, who, dimly remembering her noble background, still seems to her associates only a barefooted waif. Pons made a sparkling, sophisticated Philine, Parisian to her finger tips. Mr. Hackett offered a virile, full-toned projection of the hero, and Mr. Rothier was dignified and moving as the grief-smitten parent. Miss Swarthout was a debonair youth, who sang tunefully and with spirit. Much applause went to all the participants, the audience demonstrating their appreciation for a performance of finesse and charm.

La Forza del Destino, January 3

After an absence from the Metropolitan repertoire during two years, Verdi's picturesque and swashbuckling opera of assassinations, duels, crossed loves and tragic suicides, with the warmly sensuous music and fine concerted scenes typical of his middle period, was restored on this occasion with a cast headed by Elisabeth Rethberg as Leonora, Giovanni Martinelli as Don Alvaro and Armando Borgioli as Don Carlos. Others in the large company which enacted the extremely tragic and tangled affairs of the Calatrava family included Gladys Swarthout as Preziosilla; Ezio Pinza, the Abbot; Alfredo Gandolfi, Father Melitone; Louis D'Angelo, the Marquis; Elda Vettori, Curra; Millo Picco, the Alcade; Giordano Paltrinieri, Trabuco, and Paolo Ananian, a Surgeon.

Mme. Rethberg was in excellent voice, singing with full tone and her usual excellent musicianship in the highly dramatic and emotional airs alloted to the heroine. The scene in the cloister in Act II benefitted particularly by her lovely voicing of the prayer. She was the recipient of enthusiastic applause. Martinelli, who is in exceptional form this season (even considering his usually high vocal standard), poured forth lavishly his phenomenally rich tenor voice. One of the highlights of the performance, of course, was his duet with Mr. Borgioli, Solenne in quest' ora, one of Verdi's major inspirations, in which the baritone coöperated with excellent effect and both won a long ovation. Miss Swarthout gave opulent tones and verveful characterization to her hoydenish singing in the inn scene, her Rataplan air being applauded warmly Pinza invested with dignity the part of the Abbot, which has some of the best music in the score. Alfredo Gandolfi portrayed excellently the amusing buffo Melitone. The others in the cast coöperated competently in the successful restoration of an opera that, despite its turgid and confused libretto, still holds the affections of many auditors because of its superb choral music in the monastery scenes and a few full-throated vocal opportunities for the principal singers.

The chorus rose well to its opportunities. Vincenzo Bellezza conducted with smoothness and skill. The stage action under the direction of Desire Defrere, the new *régisseur* for Italian opera, was spirited if rather conventional. A lively tarantella was danced by Rita De Leporte, Giuseppe Bonfiglio and the ballet in the Inn Scene. The audience was large and vociferous in its approval, recalling the soloists repeatedly.

Linda di Chamounix, January 4

One of the operas which is a vehicle for Lily Pons in the title rôle, Linda di Chamounix, by Gaetano Donizetti, was presented for the first time this season. Unknown to this generation of Metropolitan opera-goers until last year because of its coloratura requirements, it is probably a permanent addition to the repertoire so long as Pons graces the boards of the Metropolitan. A favorite because of her rare lyricism and naïve charm, she sang the music of Linda for an enthusiastic audience. Richard Crooks, making his season's début, was a romantic Charles. In excellent estate both vocally and histrionically, he interpreted the part in true Italian style. Especially was his *mezza-voce* perfect and after his aria in the second act he received a tremendous demonstration of approval from the house. Gladys Swarthout lent her accomplished vocalism and stage *savoir faire* to the rôle of Pierette. Giuseppe De Luca made a notable contribution as Antonio; Virgilio Lazzari (The Prefect) was admirable; and the remaining parts were competently assumed by Elda Vettori, Pompilio Malatesta and Ciordano Paltrinieri.

Ettore Panizza made his third appearance as a Metropolitan conductor. Under his baton the melodious music of Linda was warm and vibrant.

CARMELA PONSELLE

sang Laura in La Gioconda at the Metropolitan on December 27. She also appeared in the same rôle at the Brooklyn performance of January 8.

La Traviata, January 5 (Matinee)

Verdi's La Traviata made its season reentry into the Metropolitan's repertoire at the Saturday matinee, with Rosa Ponselle as Violetta, Frederick Jagel as Alfredo, and Lawrence Tibbett, the elder Germont. Alfredo Gandolfi took the part of Baron Douphol, and others were Elda Vettori, Henriette Wakefield, Angelo Bada, Millo Picco and Paolo Ananian. Ettore Panizza conducted.

The audience filled every seat in the auditorium, and standees were crowded to the doors, tangible testimony to the perennial popularity of this opera, and the delight which the public takes in Miss Ponselle's moving portrayal. Graceful and pleasing to behold, the soprano missed no vocal nuance, slighted no opportunity to bring the rôle to glowing life with her golden tones. Mr. Jagel's Alfredo was a vital, expertly delineated characterization, and he sang gloriously. The part of the anxious father was given powerful exposition by Mr. Tibbett, who sang with consummate art and acted with dignity and dramatic strength. Mr. Gandolfi, as the Baron, was in fine vocal fettle and displayed his accustomed histrionic polish and force. Mr. Panizza's reading of the score was sensitive and conceived with fine observance of vocal and instrumental balance. All the principals were summoned before the curtain repeatedly throughout the performance.

Lohengrin, January 5

A first hearing of Lohengrin this season was attended by a capacity Saturday night audience, with many standees. Dorothee Manski sang Elsa, Anny Konetzni presented her first Ortrud in this country, while Lauritz Melchior in the title rôle, Friedrich Schorr as Telramund, Ludwig Hofmann as King Henry, and George Cehanovsky as the Herald completed the cast. Karl Riedel conducted a performance that gathered momentum as it progressed and in the second and third acts attained moments of impressive dignity and lyrical power. This was largely owing to the finely conceived and eloquent Lohengrin of Mr. Melchior, who made the final act an episode of high emotion, singing with skillful vocal coloring and giving convincing utterance to the drama. Mme. Manski, though perhaps to be more properly classed as a dramatic than a lyric soprano, presented a competent and well-sung version of the hapless heroine. She impressed particularly in the music of the scene at dawn outside the castle, where her voicing of the balcony air and her duet with Ortrud were marked by sensitivity and vocal appeal of high order. Mme. Konetzni finds in the rôle of the witchlike Ortrud one almost

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ideally fitted to her voice and one moreover which reveals her dramatic talents much better than Brünnhilde or Venus. Her splendid vocal resources were exhibited in their best light by the *tessitura* of the music and her defiant challenge at the end of the cathedral scene had genuine power. Mr. Schorr, though not always as menacing a Telramund as might be desired, gives the character a tragic appeal. His makeup was not ideal, but his vocalization had the smoothness and sonority familiar in his many impersonations. Mr. Hofmann again gave his dignified and well routined gifts to King Henry, whom he made a regal and somewhat testy ruler. Mr. Cehanovsky dealt in summary fashion with the Herald's utterances. The chorus, singing rather cautiously throughout the evening, provided the necessary melodious and subdued lyrical background. Mr. Riedel, conducting with regular if not animated beat, showed his intimate knowledge of the score and proved a reliable baton figure. The playing of the orchestra varied in effectiveness. Greater delicacy of tone quality would have been desirable in some instances. The stage action, under Wilhelm von Wymetal, Jr., showed a few efforts to freshen the routine. The groupings in the opening of the bridal chamber scene were an improvement, and the pageantry of the procession to the cathedral moved smoothly and effectively. The applause was warm and the artists were repeatedly called before the curtain.

SUNDAY NIGHT CONCERT, JANUARY 6

Excerpts from six operas in concert form entertained 2,000 listeners at this event. These people greeted items from Die Meistersinger (Fleischer, Doe, Althouse, Windheim, Wolfe), Die Walküre (the duet from Act I, nobly sung by Margaret Halstead and Paul Althouse), and Tannhäuser, Miss Halstead singing Dich, Teure Halle with verve. A spirit of somnolence brooded over these Wagner extracts, Conductor Riedel choosing *tempi* of too slow gait. Three hearty recalls for Crooks later followed his singing of Lohengrin's Farewell to the Swan.

With the advent of the overture to Carmen there was verve, spirited attack and evident interest on all sides; the cigarette girls sang with pretty effect of diminishing strains. Irra Petina sang the Habanera with grace and looked well in the bargain. Richard Crooks' beautiful voice and art combined with that of Editha Fleischer in the duet, all the Carmen music bringing the artists recalls. Virgilio Lazzari's sardonic tones in Mephistopheles' serenade (Faust); the trio, sung by Crooks, Cehanovsky and Lazzari, Valentin's Death, and the Prison Scene, with Fleischer, Crooks and Lazzari, finished the varied musical fare. Wilfred Pelletier conducted the music beginning with the Carmen selections.

WJZWEAFWABCWOR

The YMCA Hotel Octet of Chicago, under the direction of Jacques Homier, sang A New Year Carol by Josephine Forsyth from WLS on December 30. . . . Dr. Henry Hadley and George Antheil, composers, were honored in the January 1 program of Hands Across the Border, broadcast each Tuesday to listeners in the United States and Canada over an extensive NBC-WJZ network. Dr. Hadley was represented by his suite The Streets of Peking, and Antheil by the overture to his opera Trans-Atlantique and two fantastic dances written for the new American School of the Ballet. . . . Bellini's Il Pirata, one of the most popular grand operas a century ago, was remounted at the Royal Opera House in Rome, Italy, on New Year's Day, and part of the first act was heard here in an international broadcast through the NBC-WEAF chain. Gigli sang the title rôle. . . . On New Year's Eve Samuel Shankman, pianist, gave a concert on WBNX, presenting bells in music, his numbers including the Liszt Campanella and Moscow Bells (the prelude in C sharp minor of Rachmaninoff). On January 5 and 6 Mr. Shankman and Elvira Rosina Geiger were heard as a piano duo over WBNX and WHOM, presenting all-Beethoven programs, including three movements of an arrangement of the Pastoral Symphony. Mr. Shankman gave a solo, the Appassionata Sonata.

The manuscript for the Evening Song which John Charles Thomas sang on his NBC program, January 2, was presented to him by the composer, Helen B. Macpherson of San Diego, Cal. Mr. Thomas also sang Home on the Range, which he first introduced at a concert in Town Hall, New York. . . . Gladys Swarthout was the featured guest artist with John B. Kennedy and Frank Black's orchestra at the Radio City Party, heard over an NBC-WJZ network on January 5. The broadcast also presented two more young radio singers in the Radio City Party Stars of the Future contest. . . . On January 7 Florence Wightman, harpist, Arthur Lora, flutist, and Nicholas Moldavan, violist, were heard as a trio on the Music Guild program. They presented the sonata by Claude Debussy. The program was over WJZ.

Lawrence Tibbett, who continues his Tuesday evening broadcasts on the NBC-WJZ chain, sang the prologue to Pagliacci on January 8, along with Captain Stratton's Fancy by Deems Taylor and other numbers. . . . On January 8, Rachelle Shubow, pianist, began a series of Tuesday afternoon programs over WEEI. . . . John McCormack, back from a Christmas visit to Ireland, returned to the air on January 9 in the first of four performances. . . . Lilli Kass, a pupil of Vera Fonaroff, recently performed the Symphonie Espagnole at WEVD.

Today's (January 12) Metropolitan Opera matinee broadcast will be Tannhäuser, the principals being Maria Müller, Margaret Halstead, Lauritz Melchior, Richard Bonelli, and Artur Bodanzky conducting. . . . Further operatic features on the air waves over the week-end include Gounod's Faust, prepared for presentation in English by Deems Taylor, which the Chase and Sanborn Opera Guild offer on January 13, with Queena Mario and Frederick Jagel, and Wilfred Pelletier wielding the baton. . . . Lotte Lehmann, soprano of the Metropolitan Opera, and Bruno Walter, conductor of the New York Philharmonic, are the featured artists with the General Motors Symphony Orchestra (NBC network), January 13. Mme. Lehmann will sing the letter scene from Tschaikowsky's Eugen Onegin and songs by Schubert and Schumann. Orchestral numbers scheduled are by Wagner, Mendelssohn, Berlioz and Dvorak.

Richard Crooks returns to the Voice of Firestone concerts (NBC-WEAF) on January 14. . . . Tschaikowsky's fifth symphony will be heard in its entirety during the concert of the St. Louis Symphony Orchestra (Vladimir Golschmann conductor) over NBC-WEAF on January 14. Eight popular Russian songs by Liadoff complete the program. . . . Frances Hall and Rudolph Gruen continue their two-piano presentations from WEAF, January 15, playing Bach's concerto in C minor. . . . Giovanni Martinelli and Queena Mario will substitute on January 15 for Lawrence Tibbett on his regular weekly WJZ program.

Fonaroff Pupil Appears as Soloist with North Carolina Orchestra

WINSTON-SALEM, N. C.—Appearing for the last time in its fall series of concerts, the North Carolina Symphony Orchestra gave an excellent performance in Reynolds Memorial Auditorium. Under the direction of Lamar Stringfield, this organization played works from the oldest to the most modern musical literature.

As guest soloist, Earl W. Wolslagel, concertmaster of the orchestra, played the Vivaldi A minor concerto. It was the professional début of this young musician, whose training was received in New York under such prominent teachers as Vera Fonaroff and Leopold Auer. Mr. Wolslagel gave a splendid performance of the Nachez arrangement of this delightful concerto. He showed a real appreciation of the vigorous, classic old masterpiece, playing it in clean-cut style, with a crisp and adequate technic. Mr. Wolslagel played at all times with a fine, warm tone and excellent intonation. He was assisted ably by the orchestra. K. S.

Sodero to Conduct Opera by Engels

Announcement has been made by Roy Jarman, secretary of the Minnehaha Opera Committee, that Cesare Sodero has been engaged to direct the performances of the Indian opera Minnehaha, which opens an engagement at the Manhattan Opera House, New York, on January 15. Mr. Sodero is to conduct an orchestra of forty players, and a chorus of sixty will feature the production.

Paul Wittgenstein Announces New York Recital Program

Paul Wittgenstein, one-armed pianist, has chosen the program for his New York recital at Town Hall on January 23, when he will be assisted by the Gordon String Quartet. Two items of this list have been composed especially for Mr. Wittgenstein. Eric Korngold has written a suite, for two violas, cello and piano; Franz Schmitt has composed a quintet for piano, two violins, viola and cello. The piano parts in both of these works are arranged for left hand alone.

Mr. Wittgenstein recently appeared as soloist with the Boston Symphony Orchestra, under Dr. Serge Koussevitzky, in Carnegie Hall, New York, playing a concerto written for him by Ravel.

Texas Teachers Hold Convention

Lubbock Is Scene of Meeting of State Organization

LUBBOCK, TEX.—The twenty-first convention of the Texas Music Teachers' Association was held in Lubbock with an attendance representing forty per cent. of the active membership of the association. This was the first visit of the convention to the extreme west border of the State, and some apprehension had been felt as to the attendance.

The host to the convention was the South Plains Music Teachers' Association, which is the most active and influential such organization in the State. Mary Dunn, of Lubbock, was general chairman of the convention program.

Officers for the new year were elected as follows: President, Roxy Grove, Baylor University, Waco; vice-presidents, Mary Dunn, Lubbock, E. Clyde Whitlock, of the Fort Worth Conservatory, and Harold Hart Todd, of Southern Methodist University, Dallas; secretary-treasurer, Mrs. Roger C. Neely, Fort Worth; directors, Carl Wiesemann, of the Dallas Conservatory, William E. Jones, of Texas State College for Women, Denton, and Robert Hopkins, Baylor University.

The next meeting of the association is to be held in Corsicana, a choice which localizes the discussion of and action upon new plans for coöperation between the State Department of Education and the association in regard to state-wide regulations for the granting of high school credits for outside study of applied music in the city of the state which is the stronghold of the music credit system.

CONTESTS ARE FEATURE

The awards in contests sponsored by George B. Dealey, of the Dallas News, went to the following students: piano, Margaret Merrifield, pupil of Walter Gilewicz, Baylor College, Belton, La Marr Chapman, student of A. A. DeBerry, San Angelo, and Mildred Kline, pupil of Guy Woods, Wayland College, Plainview; violin, Eugene Navratil, student of Anton Navratil, Baylor University, Waco, William Rodier, pupil of Claude Sammis, Texas Christian University, Fort Worth, and Leona Rahm, student of Sister Hortensia, Our Lady of the Lake College, San Antonio; male voice, Jack McRill, pupil of Grady Harlan, Southwest Texas State Teachers College, San Marcos, Paul Racusin, student of Mrs. L. L. Marks, San Antonio, and Marion Sansom III, pupil of Sam Losh, Fort Worth; female voice, Virginia Pulley, student of John Brigham, Fort Worth, Flora Laney, pupil of Fay Hubbard, Fort Worth, and Artie Rogers, student of Myrtle Dunn, Lubbock.

Out-of-state judges of the contests, each of whom also gave an individual recital during the sessions, were Marcus Gordon, Los Angeles, in piano; Horace Jones, University of Colorado, Boulder, in violin; Rollin Pease, University of Arizona, Tucson, in voice.

A program replete with papers and discussions upon pertinent and live topics by leading teachers of the State, and a round of social attentions which left no niche of the calendar unoccupied made up one of the most significant conventions in the history of the Association. E. C. W.

Granville English Work Performed

Granville English's new piano solo, Paysage, recently released in London, is being used on recital and radio programs. It was featured on NBC networks by Alma Schirmer, and Juan Reyes over WEAF, also appearing on the recital programs of Gerald Mirate at the La Forge-Berúmen Studios, New York.

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NEW YORK CONCERTS

JANUARY 2

Philharmonic Orchestra The midweek Philharmonic concert, advanced to Wednesday evening, brought a program that linked the modern, the classic and the Romantic. Bruno Walter made a satisfying musical experience out of his conducting of the Roussel symphony in G minor, op. 42, performed for the first time by the orchestra; the Haydn cello concerto in D major, with Emanuel Feuermann effecting his New York début as soloist; and the Berlioz symphony, Harold in Italy, in which Mishel Piastro, concert-master, played the important viola passages.

The Roussel work, heard four years ago in New York under Koussevitzky, shows the later manner of the French disciple of d'Indy. He has exchanged his pleasant impressionism for a style at times polytonal. There is considerable harsh vehemence in the opening *allegro vivo*. In the later movements of the brief work, particularly the fascinating *vivace*, qualities of ironic wit and superb contrapuntal mastery give true individuality and charm to his music. Although the composition offers no deep searching of the heart, it is a score that merits repeated hearings for its vitality, brilliance and genuine personal note. Mr. Walter's reading was high-spirited and musically effective.

A true modern master of the cello was revealed in Mr. Feuermann's richly sympathetic playing of the Haydn concerto. The golden tones of his fine Montagnana instrument were colored with an eloquence that suggests Casals' artistry; his virtuosity is of outstanding brilliance, and his grasp of the musical style of the concerto was consummate. Particularly beautiful was the performance of the *adagio*, in which soloist and orchestra gave a truly enkindling reading of this lovely and moving music. The Walter predilection for classic compositions resulted in an orchestral reading of rare grace and melodious charm. There were many recalls for the brilliant soloist at the close.

Berlioz' century-old symphony, based on Byron's poem of the romantic wanderer in the Alps, sounded surprisingly undated. Its fullness of melodic inspiration and comparative lack of the grotesque make it a far more palatable morsel for modern ears than the Symphonie Fantastique, however less original may be its orchestration and descriptive effects. Its indebtedness to Beethoven and the classicists is patent, but the force of the composer's individuality was such that a whole school of later composers, including Liszt, Wagner and even Strauss, benefited by his innovations. The mountaineer's song gained a touching pastoral innocence and charm in Mr. Walter's reading, and only the riotous orgy of the brigands, once a cause of much excitement, sounded as tame as Stravinsky's Sacre du Printemps will probably be a century from now. Mr. Piastro coped successfully with the viola solos and shared recalls with the conductor.

Manhattan String Quartet Adhering to its innovation two years ago on its first appearance, the Manhattan String Quartet played from memory at a concert in Town Hall, quartet in D minor (K. 421) Mozart; quartet No. 3, op. 22 (Hindemith), and quartet in C major, op. 59, No. 3 (Beethoven). An audience of a size which necessitated the placing of extra chairs on the stage heard this chamber music set forth by Rachmael Weinstock, first violin; Harris Danziger, second violin; Julius Shaier, viola; Oliver Edel, cello.

It was indeed a stupendous task for the quartet to have committed to memory Hindemith's atonal work as well as the Mozart and Beethoven classics. However, the success of the organization does not rest on this novel procedure; but rather is due to the high artistry and excellent musicianship which each of the members revealed anew on this evening—individual gifts which merged to make for ensemble playing of a rare order. The Mozart was revealed in all its sublime beauty. Hindemith's technically intricate opus held no pitfalls in dynamic contrasts and intonation for these skilled artists, and in its unfoldment they vaulted to a new level of attainment. The Beethoven noble music had unified treatment and its excellent projection added new laurels to the Manhattan String Quartet's young but robust career. The huge attendance was truly appreciative of the program content and its performance.

JANUARY 3

Plaza Artistic Mornings Featured at the Artistic Morning held in the Hotel Plaza on Thursday were the newly formed Philharmonic-Symphony Chamber Orchestra (Hans Lange, conductor), making its first appearance anywhere on this occasion; Hans Barth, pianist; Anna Kaskas, mezzo-soprano; and Harry Stockwell, baritone.

The chamber orchestra opened the program with a performance of Bach's Brandenburg concerto No. 5 in D. The soloists were Mr. Barth, piano; John Amans, flute; and Arthur Lichstein, violin. The new organization is one destined to a place of distinction in the concert world. Mr. Lange, a conductor of renown with full symphony orchestra, proved no less masterly with the smaller group, balancing the ensemble and the solo passages with a deft hand and presenting a finely amalgamated tonal whole. Mr. Barth further displayed his polished piano art in two movements from Haydn's concerto No. 2 in G, for piano (first time in New York). This is music of refreshing sweetness, and Mr. Barth played it with consummate taste. The other instrumental offering was Deems Taylor's The Portrait of a Lady (rhapsody for strings, wind and piano).

The two vocalists were announced as substituting for Rose Tentoni, who was prevented from appearing by a death in her family. Miss Kaskas, like Miss Tentoni, is an artist-pupil of Enrico Rosati, and she made an auspicious appearance before this audience, singing with rich tone and warm feeling. Mr. Rosati was at the piano for her. Mr. Stockwell revealed a full, vibrant baritone, and his interpretations were spirited and expressive. The ballroom of the Plaza was filled with listeners well-disposed and appreciative of all the participants.

Boston Symphony Orchestra Albert Spalding, playing the violin concerto, No. 21, op. 61, by Karol Szymanowski, noted modern Polish composer, was the soloist at the Boston Symphony Orchestra concert in Carnegie Hall.

The evening was memorable because of the worth of the new opus, Spalding's performance, and a delightful reading of Mendelssohn's Scotch Symphony which Serge Koussevitzky and his aides sounded with delightful delicacy, spirit, and grace. The remainder of the program consisted of Sibelius' turgid and rambling fifth symphony. Not even the leader's evident devotion and resourceful interpretation could make the Finnish opus into an arresting experience for the present reviewer.

Szymanowski's concerto is dedicated to the late Paul Kochanski, who wrote a cadenza for it which separates the two movements although they are played without pause. The Szymanowski talents are brilliantly exhibited in the concerto, a piece of suggestive, expert, and frequently lovely writing. Modernity is in the harmonies and rhythms (also the rather short themes) but extreme radicalism has been avoided. The ear is pleased rather than assaulted. Clear development makes it easy to follow the contours and content; the orchestration is notably rich and distinguished.

Spalding conquered masterfully the enormous difficulties of the violin part and welded them into a musical picture of eloquence and appeal. His eminent art was never more compelling than on this occasion, both in expository skill and beauty and warmth of tone. He was made much of by the audience, which recalled him repeatedly.

Koussevitzky received an ovation of his own after the lovely presentation of the Mendelssohn music, and also at the end of the concert, for he has the ability to make the Sibelius pages appear to be better than they are.

JANUARY 5

Philharmonic Concert for Children Ernest Schelling began his twelfth season as conductor of the New York Philharmonic's concerts for children and young people on Saturday morning in Carnegie Hall before an audience of juveniles and their escorts, the attendance, which was practically capacity, giving eloquent evidence of the triumphant survival of this course from the perils of the depression years.

Mr. Schelling initiated the 1934-35 series with a program of folk-songs and folk dances, presented in the orchestral idiom. He prefaced the program with half an hour's talk on the rudiments of music structure and evolution, comparing it to the development of architecture, from the log cabin to the elaborate structures of cathedrals, skyscrapers and other complex buildings. Colored slides illustrated his remarks, which were delivered with all the magnetism that distinguishes Mr. Schelling. The children gave him fascinated attention. The orchestra played a piece by Lulli, old French traditional dances, Byrd's The Carman's Whistle, a movement of Mozart's "Haffner" symphony, and Scarlatti and Caroso-Respighi items. A group of little girls from the Henry Street Settlement, in one of the upper boxes, sang the French folk-song, Au Claire de la Lune, and afterward the entire audience joined in repeating this number. Mr. Schelling expressed himself as so pleased with the Henry Street scholars that he invited them to lunch. This was the first of six Saturday morning concerts which the children will hear this season.

Boston Symphony Orchestra A Saturday matinee of the Boston Symphony Orchestra at Carnegie Hall found Serge Koussevitzky, the conductor, generous in the dispensing of novelty, for he gave the audience a new solo violinist and an unfamiliar symphonic work.

The violinist was Viola Mitchell, of Pittsburgh; the composition alluded to was The Four Seasons, by G. Francesco Malipiero. The program also included the fourth symphony by Brahms.

Miss Mitchell, erstwhile child prodigy, after finishing her studies with Ysaye, in Brussels, made her début in that city and followed with several years of touring in Europe. Recently returned to America, she played with the Boston Symphony Orchestra in its home town a week or so before the present concert.

For this occasion Miss Mitchell chose as her selection, Bach's concerto in E major, accompanied by string orchestra.

The young artist made an extremely favorable impression with her sure and vital handling of the musically deep and trying opus. She set forth its spirit in highly refined style and with ample technic and a tone of volume. The slow movement had particular repose and feeling. The finale was breezily emphasized.

Miss Mitchell scored strongly with her audience and had to return to the stage frequently.

Koussevitzky and his men gave the violinist a remarkably smooth and sympathetic accompaniment.

They furthermore performed some lovely miracles of tone, brilliancy, and technic in the music of Malipiero and Brahms.

Malipiero's own title for his production is, Symphony—In Four Tempi, as the Four Seasons. These pages are in style a singular combination of the late modern and the older conservative. That means the presence of melody and harmonic charm. There are also clarity of construction, dazzlingly clever orchestration, and subtle moods suggestively expressed. The relation of the symphony to the seasons is not easy to fix, but one forgets all about the composer's hinted "program" in enjoyment of his engaging and fastidiously made score.

Angna Enters A popular request program brought Angna Enters to Town Hall in the afternoon. Before a house containing numerous students, Miss Enters presented the following original dances from her extensive repertoire: American Ballet, 1914-16; Ikon—Byzantine; Aphrodisiac—Green Hour; Oh, the Pain of It; Vienna, Provincial—1910; Field Day (Sousa); Auto da fe—Spain, fifteenth century; Santa Espana del Cruz—sixteenth century; Boy Cardinal—Spain, sixteenth century; Danse Macabre—Vodvil—Let's Go to Town; Queen of Heaven—French Gothic (Gautier de Coinci); Odalisque (Algerian and Moorish Airs); The Farmer in the Dell (Marshall).

Miss Enters has much ability and talent in being able to convey her ideas to an audience by means of minute characterizations. Her miming is a language which none can fail to understand and the scope of her genius ranges from the wistful and sentimental to the fierce and cruel. The Enters dance conceptions are at times subtle but never confusing; they are atmospheric and well defined in meaning. Of course the followers of the dance and of Miss Enters in particular had their favorites Saturday but their interest was held at a high pitch by the versatility of this American dance mime.

Eunice Norton Her first New York recital of the season was given by Eunice Norton, pianist, at Town Hall before a crowded house last Saturday evening. The young American artist made her Manhattan recital début two years ago, and has been heard also with orchestra in New York and other cities. Known as a successful protagonist of modern music and especially that of Hindemith, Miss Norton included an excerpt from this composer's Tanzstücke and also the piano variations of Aaron Copland on her program. The bulk of it, however, was made up of Romantic music, notably the seldom performed Davidsbündlertänze of Schumann. There were also a Chopin group, Bach's toccata and fugue in C minor and Liszt's Venezia e Napoli.

Miss Norton is an unusually pleasing and vital performer, for she combines the merits of excellent technical equipment with a freedom from pose and pedantry, a command of gracious lyricism and a rare flexibility of rhythmic and dynamic method. Her tone is

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G. W. SCHUMANN.

bell-like, clear and warmly colored, while her grasp of the pianistic medium has become second nature, so that one is seldom conscious of the mechanical factors behind her performances. There was plenty of vigor and force in her projection of these works. In the Chopin group particularly she excelled in brilliance of *bravura* playing without any suggestion of mere seeking for effect. There is a quality which might be expressed as a sense of balance and even of humor in her readings, which permits her to turn with ease from music of the ultra-modern variety to the more deeply felt note of romanticism, which she does not overstress. The audience was pronouncedly enthusiastic and asked for encores.

JANUARY 6

Philharmonic Orchestra A classical program indeed was that which Bruno Walter set up for the Sunday matinee of the Philharmonic Orchestra at Carnegie Hall. The scheme comprised Mozart's Magic Flute overture and G minor symphony, and Beethoven's No. 3 (Eroica).

There is nothing new to be said of those ancient and ever lovely works, and in truth, there also is nothing new to say about how Bruno Walter conducts such a program. He approaches it with all the reverence, love and knowledge of a real musician, and his conductorial skill and responsive orchestra attend to the executive presentations.

Those of last Sunday were beautiful and uplifting, and the audience gave testimony to that fact by applauding generously until the conductor had bowed many times and the grandly brilliant orchestra was asked by him to share in the acknowledgment.

Maganini Chamber Symphony That engaging and witty conférencier and conductor, Quinto Maganini, presented his Chamber Symphony Orchestra in Town Hall last Sunday evening. The organization has played here in previous seasons and its conductor's skill in ferreting out rare works and tonal combinations is well known. On this occasion Mr. Maganini included several of his own compositions on the program, notably his concerto in D minor (after Dante) for string orchestra, his Ornithological suite, his Sylvan symphony, and an orchestral transcription of Mischa Levitzki's Arabesque Valsante. A feature of the evening was the use of a rare glass harmonica, in Mozart's little known adagio and rondo for flute, oboe, viola, cello and the obsolete instrument. As played by John Kirkpatrick, the tinkling tones of this quaint orchestral voice added a unique color to the presentation.

Mr. Maganini's concerto is in three sections, fantasy, nocturne and fugue, each inspired by a particular poetic passage of the poet. Thus the fantasy portrays that "gloomy wood" mentioned in Canto I of the Inferno, the nocturne depicts the conception of heaven contained in the Paradise, Canto II, and the fugue is devoted to a portrait of Charon, the fierce subterranean ferryman. This work, which had its first performance, reveals the musician's gifts for picturesque orchestration, for lively and ingenious thematic invention and for clever command of the modernistic and contrapuntal combination, especially in its final well-contrived section. The suite and the symphony, both previously heard here, are works of the program variety, in which definite songsters and vistas of nature are cleverly and amusingly (in the case of the birds) painted in music. The program included also Bach's fourth Brandenburg concerto, an air and variations by Rossini and Sibelius' Elegie from King Christian II. The audience was sizeable and extended tributes of applause to the playing and the conductor's witty and informative remarks.

Musicians' Emergency Concert In aid of the Musicians' Emergency Fund, a huge concert and vaudeville entertainment was given at the Centre Theatre, which housed an enormous Sunday evening audience.

The affair, beginning at 10:15 p. m., engaged the services of an imposing list of participants consisting of concert and opera artists, a large orchestra, and theatrical and radio performers.

Among those who appeared were the conductors Bruno Walter, Fritz Reiner, Artur Bodanzky, Frank Black and Walter Damrosch.

From the Metropolitan came Lucrezia Bori, Grete Stueckgold, Gladys Swarthout, Rose Bampton, Giovanni Martinelli, Lauritz Melchior, Rita De Leporte and the ballet.

Others who took part were John B. Kennedy, Elsie Janis, Jane Froman, Tito Guizar, Escudero, Fray and Braggiotti, the Revellers, Nick Lucas, the Pickens Sisters, Lucienne Boyer, Rudy Vallee, Johnny Green, Jack Benny, Jack Pearl, Cliff Hall, Charles Winninger, the Radio City Music Hall glee club, Raya Garbousova, Deems Taylor, Frank Chapman, Bob Hope, Fowler and Tamara, Al Bernie, Loretta Lee, Virginia Ray and André Kostelanetz.

A handsome sum was realized for the Musicians' Emergency Fund.

Other Concerts

Victor Chenkin, songs, Town Hall, January 4, evening.

Dennis Noble, baritone, Town Hall, January 6, afternoon.

Doris Humphrey and Charles Weidman, dancers, Guild Theatre, January 6, evening.

Vancouver Responds to Musical Visitors

Richard Crooks and Mary Garden among Applauded Recitalists—Local Symphony Orchestra Delights

VANCOUVER, B. C.—The featured number chosen by the Vancouver Symphony Orchestra (Allard de Ridder, conductor) for its third concert of the present season was the Brahms symphony No. 1 in C minor. Other works included the overture to Mozart's The Magic Flute; the second episode to the Smetana symphonic poem, My Country; and the Bach triple piano concerto in D minor, the soloists being Nancy Reed, Jean Coulthard and Ursula Malkin.

A capacity audience, which gathered despite a blinding fog, applauded Richard Crooks, Metropolitan Opera tenor, for an enjoyable evening on December 8. He was in top form, revealing himself a singer with the humanizing touch and the magnetic spark, using his voice with consummate skill and ease. His program was built around three Handelian operatic arias, a Schubert cycle, two operatice arias from Massenet's Manon and Verdi's Traviata, and songs by Lehar, Del Riego and La Forge. Encores were numerous. Mr. Schauwecker as accompanist, was a tower of strength to his gifted colleague.

Mary Garden, former operatic artist, was heard in a recital devoted to the works of Debussy in the Vancouver Theatre on December 18. She was assisted by the French pianist Jean Dansereau.

CHRISTMAS CHORAL PROGRAMS

The Oratorio Society of Vancouver, under the leadership of George Bullen, gave a creditable performance of Mendelssohn's Elijah at Christ Church Cathedral on December 11. The soloists were Avis Phillips, soprano, Marjorie Whitehead, contralto, Leonard Hayman, tenor, and J. E. Pacey, bass.

The Christmas performance of Handel's Messiah this year rested in the capable hands of the Bach Choir (H. M. Drost, conductor), the locale being the Strand Theatre, December 23. Soloists were Rowena Yeo, Josephine Morrison and Thora Smith, sopranos; Mrs. F. X. Hodgson, contralto; Ralph Lear, tenor, and Watkin Mossman, bass.

A program styled Chopiniana with episodes from this master's life, was given by Hanna Lund, pianist, assisted by Nesa Veselsky as narrator, in the Western Music Galleries before an enthusiastic audience.

Artists who contributed to the December recital of the Vancouver Woman's Musical Club were Daphne Carapata, violinist; Ira Swartz, accompanist; Mrs. John Grant, mezzo-soprano, and Ira Swartz, pianist.

A. A. F.

Bach-Verdi Festival Scheduled in Sunbury, Pa.

The Bach-Verdi Festival in Sunbury, Pa., presents several artists under the management of the Columbia Concerts Corporation at the two performances scheduled for May 1 and 2. On the former date Ruth Rodgers, soprano, Clemence Gifford, contralto, Dan Gridley, tenor, and Frederic Baer, baritone, will sing the Bach Christmas Oratorio. The following day Rose Tentoni, Myrtle Leonard, Dan Gridley and Julius Huehn are to sing the solo parts in the Verdi Requiem. Both performances will be under the auspices of the Mendelssohn Club of Sunbury, of which John Lewis Roberts is director.

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—Amsterdam De Tijd, May 28, 1934.

". . . a more-than-superb interpretation of the Brahms Fourth Symphony . . . an ovation which was repeated after the playing of the Finnish rhapsody by Sibelius."

—Nieuwe Rotterdamsche Courant, May 28, 1934.

PHILADELPHIA

"One of the most successful, if not the most successful, director visiting the Dell this season."—Philadelphia Ledger, August 4, 1934.

"The Second Brahms Symphony was the big spot of the evening, done with a charm and a consistency that merited the ovation it received."

—Philadelphia Daily News, August 2, 1934.

"The largest Sunday audience of the season."

—Philadelphia Public Evening Ledger, Aug. 6, 1934.

WASHINGTON

"Orchestra in Triumphal First Concert of Season."

—(Headline) Washington Star, October 22, 1934.

"Kindler Leads to Triumph in First Concert."

—(Headline) Washington Herald, October 22, 1934.

"When the concert ended, six times they called Dr. Kindler back. Four times he affectionately pointed to his eighty orchestra men, who rose for the plaudits. But twice more they made him stand there, lone and proud, with the waves of hand-clapping swelling up from the crowded auditorium. It was an auspicious inauguration."

—Washington Post, October 22, 1934.

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New York January 12, 1935 No. 2843

The New York Philharmonic and Metropolitan Opera may not be merging officially, but certainly the orchestra is using a small army of vocal soloists from the opera house. See the concert reports. Even the Metropolitan chorus merged with the orchestra in the recent concert performance of Orfeo by Gluck.

A New Deal for Musicians

Reports from New York orchestral circles indicate that something in the nature of a New Deal for union musicians is in the process of preparation. In Manhattan, there was a sweeping victory in the election on December 20 for the "blue ticket," which installed a new vice-president, secretary and treasury, as well as nine members in the executive board of Local 802, American Federation of Musicians.

If all the promises contained in the election platform of this aggressive "ticket" are kept, there will be considerably more impartiality in the assignment of jobs to the rank and file of the members. Especial efforts have been pledged to do away with the system of employment by which favoritism was shown to certain players because of their friendship with officials or for other considerations. Likewise, further efforts to secure "autonomy" or self-rule for the union are promised.

In view of the distressing conditions among the unemployed musicians of New York, a majority of whom are union members or have been until they were rejected for being unable to pay their dues, it is interesting to note the reforms which are proposed by the new officers. They promise to do the following:

"Continue unabated, our fight for complete local autonomy.

"Extend to every member in the union, regardless of race, color, sex, creed, political, social or economic opinion, full and complete rights of free speech and free assemblage.

"The maintenance of union wage scales and improvement of working conditions.

"Furnish complete detailed accounts of every penny of income and expense.

"Always regard the decision of our membership as the highest law in our local.

"Submit to the membership a new constitution and by-laws, which, after full and complete discussion by the membership, shall be adopted as its collective will and desire, and to abide thereby.

"Insure that all price lists and working conditions shall be determined by the membership and not by the officials.

"That none of the officials elected under this ticket will, while they are officials of the union, ever act as contractors or leaders on steady engagements nor will they appoint contractors or place members on any engagements; with regard to this we will always strictly comply with the rules and regulations of the membership.

"Help the unemployed and create work by engaging in a drive for unionization of the entire jurisdiction.

"Seek unemployment relief for unemployed members and use the full strength of our organization for that purpose, without placing the burden therefore on the backs of those employed; in line with this pledge we will seek to create a fund which shall be administered under the supervision of the membership for the unemployed members in need, this fund to be created by a drastic reduction of salaries of officers and board members; otherwise reducing overhead expenses in the union wherever possible; employing every legitimate measure to raise funds.

"Work jointly with the Allied Theatrical Trades toward the creation of uniformly dated contracts with employers for the best protection of all concerned.

"Devise ways and means to prevent expulsion of members for inability to pay dues."

There will be considerable interest in coming months as to how faithfully these bold proposals are carried out. One hopes that financial and other conditions will not prevent the full realization of such a policy. At any rate, there is a new note of hope in the new year for many of the distressed unemployed in the musical ranks. The New York union musicians have set a precedent that may well be followed by other locals throughout the country.

Pointing Radio's Path

Excellent pointers as to a possible course for broadcasting to pursue, if it is to fulfill its greatest function as an educational and social medium, are contained in an article, New Vistas in Radio, published in the January issue of The Atlantic Monthly (Boston). The author is Leopold Stokowski, who has, as everyone knows, made important experiments in the mechanical and aural perfecting of the medium.

Drastic reforms are suggested, principally the increase of the range of frequencies which it is possible to transmit, so that vibrations between 5,000 and 12,000 are included. This would, of course, increase the dynamic range and subtlety of wireless music to a pronounced degree. To this end, it is deemed necessary to "widen the channels that were apportioned some years ago by the Radio Commission in Washington. At present these channels are so narrow that the full frequency range necessary for the complete and undistorted broadcasting of good music is practically impossible. . . . Some makers . . . are only waiting for Washington to enlarge the channels before they too enlarge the receiving range of their sets. . . ."

Important vistas have also been opened by the experiments in "wired transmission." These, the conductor believes, may "ultimately revolutionize the whole world of music." There are vast possibilities latent in new electrical instruments which produce tone by means of oscillators, "which in principle vibrate like a tuning fork, or by sound waves implanted on a film." Further, "electrical production of tone may some day revolutionize the manner of composing music. At present there are two processes: The composer indicates by black notes on white paper (a method of musical notation which is unfortunately far too limited) his musical ideas as expressed through rhythm, harmony, counterpoint. The singer, player or conductor tries to breathe life into these notations by making them vibrate in the air as music. This double process may in the future become a single process, as when an artist paints a picture. Through electrical production of tone, the composer will be able to record directly into sound his musical ideas instead of first writing them on paper. This will not prevent other musicians later from making new interpretations. These musicians will again record directly into sound their own ideas, or their differing conceptions of the ideas already expressed by former composers."

Further a special form of American artistic culture is seen as in process of formation:

"As the machine does more of the work that formerly we did by hand we shall all have more leisure. How shall we fill this free time with pleasure and self-development? Some will dissipate. Others will create. I have a picture in my mind of great recreation centres where we might all go in our leisure hours and find opportunity for freedom and relaxation, whether in gay sport or in quiet study. These centres would be like large parks, some parts of which would have tall trees and gardens, others flat places for sports, others water for swimming and rowing and sailing. There could be theatres for drama, opera, cinema, *variété*. Restaurants to suit various tastes and needs. Museums and schools for adults, adolescents, children. Kindergartens and play schools for very young children, with nurses, educators, and psychologists who are sympathetic to children. In one part of the gardens might be a high tower from which at night colored light would be diffused, which in time would create a new art in motion and form. From this tower music of several kinds might be sent out over this part of the gardens. Sometimes good jazz for dancing, sometimes gay music of the type of Sousa's marches, sometimes the highest kind of symphonic music. This music would be sent out at times of the day that would suit the majority. Perhaps every day two periods of jazz for dancing, both open-air and under cover; about three times a week the finest symphony concerts; at other times singers, violinists, pianists of the highest order.

"The music could be sent out by wired transmission. The orchestra or other musicians would be in a large hall, so that those who like to see as well as hear music being made could be in this hall instead of in the gardens or covered parts of the gardens. The tower would be so high, and the loudness of the music so adjusted, that thousands could hear it in the gardens, either walking about or sitting. The music would be clear and full but not obtrusive. It could be directed to certain parts of the gardens, but be practically inaudible in others. This could all be done because there is practically no limit, in wired transmission, to the control of loudness, tone-color, and the direction in which the music is sent.

"Of course these recreation centres must not be profit-making, but each type of amusement should be as inexpensive as possible, and aim only to make cost and income equal. In other words, these recreation centres should try to supply us with the various kinds of amusement and recreation of mind and body which we all need, and which would give us all our share of the joy and poetry of life."

Not all musical purists would, perhaps, be in sympathy with this extremely catholic proposal to include jazz and other forms of light music in the broadcasts for the nation by means of wired transmission in recreation centres. But in this connection it must be remembered that we have these musical forms in a rather debased state at present, and it might be possible so to improve their content and style that they would gratify even the strictest ear. In any event, there is much material to ponder in this suggestive article.

Tremble, Critical Tyrants!

In the United States the omnipotent gentlemen of the musical press, though occasionally subjected to a verbal if not a firearms challenge from their affronted musical victims, have not as yet come under governmental investigation. In a period when Congressional committees have acquired the habit of sitting in scrutiny of the malefactions committed (or imagined) on the part of bankers, arms manufacturers and others, it is remarkable that the high explosives tucked away in some of the "copy" submitted by melodic Arguses of the newspapers have not been denounced by a delegation of keyboard or other musical toilers. One pales at the thought of Messrs. Downes, Liebling, Gilman, Henderson, *et al.* being forced to defend their use of the expletive "debatable," "uninspired," "turgid" or "pedestrian" in descriptions of the tonal proclivities of some favorite of the concert hall or opera house. Or the charge that they encouraged such subversive manifestations as atonal sonatas.

In Germany, during the last season or two, things have been ordered more severely. Some of the musical scribes who have packed their baggage for points beyond the Rhine openly aver that criticism as such is not at all welcome in the Reich nowadays.

The only occasion on which condemnation is *comme il faut* seems to be when a composing gentleman attacks the ideals of the fireside by committing one of those horrid dissonantal errors. Or when he shows a note of pessimism, pacifism, or preoccupation with Oriental culture of the abhorred variety. Conversely, it is a serious breach of etiquette for a critic to condone or to approve enthusiastically of such sins. If he persists in misdemeanors, it is entirely possible that he may be outlawed from the writing fraternity, no matter how excellent is his family pedigree, guiltless of even a non-Aryan aunt, grandfather or second cousin.

This sad fate seems to have overtaken the reviewer of the Berlin Mittagszeitung. The affecting details of his banishment to outer darkness as a pariah of the carping craft are contained in a recent Associated Press bulletin:

BERLIN, Dec. 13.—Hans Heinz Stuckenschmidt, critic, has been expelled from the journalistic profession because of his championship of modernistic music.

Herr Stuckenschmidt, son of a distinguished Prussian general, favors liberalism in music of the type sponsored by Paul Hindemith and Wilhelm Furtwängler.

Notice of his expulsion was given by Dr. Paul Goebbels, Nazi Minister of Propaganda. Dr. Goebbels told the Mittagszeitung the critic didn't "quite possess the qualification necessary for a man charged with the task of influencing public opinion spiritually." His championship of liberalism in music was termed intolerable for the Third Reich.

The dilemma of Herr Stuckenschmidt is not a laughing matter. As everyone knows, for a critic to be deprived of his pencil is equivalent to a general's losing his sword or the shining buttons on his uniform. Exactly what such unfortunate wights can do is an open question. Perhaps the most hopeful suggestion is that they emigrate to the United States and take English lessons. Our musical performers, though occasionally known to utter a mild murmur of dissent anent their critical judges, are still a loyal and a sporting lot. Carp they may; even occasionally fume and spout. But they have never been known to place tacks in the aisle seats of their most malign detractors.

VARIATIONS

By Leonard Liebling

A number of letters and newspaper clippings have come to me about my recent public confession of a change of opinion regarding the ninth symphony by Beethoven. Most of the correspondents agree enthusiastically that the work is great; a few are pronounced in their disparagement and even dislike.

Of the various comments the most specifically informative are those from Edward I. Prime-Stevenson, and I pass them on herewith to both the enthusiasts and detractors:

Albany, N. Y., December 27, 1934.

Dear Variations:

One pleasing detail of my annual holidays visit to America is the coming-to-hand of the Musical Courier much sooner than in Lausanne and Florence. In a recent issue, I read your reference (in connection with the admirable recording by the Victor R.C.A. Company of Beethoven's ninth symphony) your—shall one write "recantation"?—of your earlier and adverse opinion of Beethoven's final *magnum opus*.

Surely you need not have been quite as repentant. As compared with such complete masterpieces of Beethoven when in the plenitude of his symphonic genius—those years which inspired the fourth, the third, the fifth, the seventh symphonies, in especial, and not to dismiss characteristic episodes of the second, the sixth and the eighth, the outputs when Beethoven's inspiration and constructive genius reach to their supreme heights—the ninth shows a regrettable falling-away from its magnificent predecessors.

Quite true that its first movement is unsurpassed by anything from Beethoven. Its profound thematic beauties, the perfection of their musical developments, the super-eloquent orchestration, page by page—the almost terrific emotional and otherwise psychologic suggestiveness—often a something overwhelming the auditor as if facing an Apocalypse, with Addison's "Wrecks of matter and the crush of worlds" predicted, or Pope's tremendous stanzas ending The Dunciad, when the dissolution of the universe seems sketched and lamented—all these thoughts, and many more, can recur to the hearer of that colossal *Allegro non troppo—un poco maestoso*. We never shall know clearly what Beethoven propounded besides music in such a first movement; but whatever was, or was not, in his psychos, he has said to us something ultimate by more than merely an opus number.

But with the succeeding sections of the ninth, the lapses of both musical inspiration and of constructive judgment multiply. The lovely themes of the *Adagio* are treated with a diffuse and mechanical hand; the course of the variations grows prolix. Too frequently it is as if new matter should have sustained the movement. We have no such slow movement technically and emotionally as we have had in the third, the fifth, the seventh symphonies; or, if simply as a musical message, in the second. With the *Scherzo* we listen very soon to a confused, inconsecutive, turgid, almost (one might suppose) experimental kind of development; the splendid conciseness the sustained rhythmic power of Beethoven have gone, save in a few passages. The master's head was tired, his body was ailing, his former symmetry of musical thought in a muddle.

And with the choral finale (connected with what has preceded by that inept recitative) we hearken chiefly to a grandiose failure. We meet—respectfully but bored—the senile Beethoven, the Beethoven who loses the thread of inspirational musicality, and manifestly is the deaf Beethoven. That lyric theme, which he utilized for setting Schiller's verse, is essentially a trivial, unimpressive tune. Even Beethoven could not work it up into the needful dignity for ending a great symphony. Brahms improved perceptibly, in the resemblant melody concluding Brahms' first symphony. (For another employment of a melody essentially commonplace and out-of-keeping, we have Tannhäuser's apostrophe to Venus; although Wagner lifted it to an impressive height in the overture to his opera.) Indeed Beethoven's judgment in ending the ninth symphony with a vocal finale of any sort, may be criticized adversely. Bruckner, wisely and loftily enough, consummated one of his finest symphonic scores by a wordless choral movement for the brass choir of the orchestra; and so made a nobly impressive finale.

In short the unmusical quality of the ninth's last movement you will remember to have been often admitted, even by the indiscriminating and rhapsodical sect of Beethovenists. It is too much a welter of incongruities (so far as related to symphonic structure); a jumble of treatments none of them *per se* elevated; or incoherence, in the strict sense of that word; and, as the movement shouts ramblingly along toward its "impotent conclusion," comes too-frequent evidence of a deaf composer, who never understood the human voice, nor cared for what he did with it in connection with orchestra.

Allowing duly for the heightening of pitch since Beethoven"s day, what a screaming, nerve-wearing and voice-straining business is that much-acclaimed choral finale of the ninth! If vocal noisiness means glory, it is indeed glorious; but if the questions of musical grandeur, beauty, true dignity be raised, the less said the better. Verdi, who was a profound student and a passionate admirer of Beethoven (as also was Verdi of Bach), has said with discernment and regret, that the last movement of the ninth is a kind of "musical catastrophe." It is Beethoven in decadence, confusion of ideas and of methods—and without mental as well as auricular hearing. To meet with the symphonic Beethoven of a supreme and uniform, almost indescribable, splendor in his inspiration and in masterly technical means to end, we must hark back to the earlier great triad—the third, the fifth and the seventh.

Of course there is nothing very new to you, in this critical position towards Beethoven's popularly-esteemed—over-esteemed—score. Many of the most reverential as well as highly-cultured Beethovenists have taken stand against the ninth, when *relatively* considered. You were not, I venture to think, so very wide of musical judgment and taste in what now appears your rejected conviction.

Faithfully yours,
EDWARD I. PRIME-STEVENSON.

* * *

Mr. Stevenson, now entering upon his sixty-seventh year, shames us younger writers with his potent energy and literary fervor when he takes his pen in hand to discourse on musical subjects old or new.

He was a strong critical force in New York from 1881 to 1900 when he served at various periods as musical editor of The Independent and of Harper's Weekly. He early recognized that Wagner's' music had come to stay, and he projected many brave lances in its behalf when other critics of the metropolis were still either puzzled, fearsome, or contemptuous. Mr. Stevenson evidently has lost none of his polemical ardor when it is a question of championing what he believes to be the true evaluations in musical art.

* * *

I did feel a bit fearsome at first about publishing my ninth symphony change of front, but why should I care now? Professor Einstein has just admitted that he is wrong in his Theory of Relativity.

* * *

The accompanying picture was sent by E. G. and I. S., who write: "We have indulged in only one glass each as we look at this illustration. Do you see what we see? If not, we wonder whether this Repeal stuff is not worse than the Prohibition brand. . . . The Nibelungen family relations are confused enough in our minds without this additional puzzle. Of course Siegmund and Sieglinde are brother and

Sieglinde and Siegmund

Lotte Lehmann — Lauritz Melchior

(From New York Daily News, December 30, 1934.)

sister but they also form a mama and papa partnership—inquest, invest, unrest, or something like that it's called, isn't it?—and when the lady who sings Sieglinde also later takes the rôle of Brünnhilde and the gentleman who sings Sieglinde—no, it's Siegmund—subsequently assumes the part of Siegfried, those two become their own aunt and uncle except that Brünnhilde and Siegmund also had been brother and sister and therefore when two different singers are Sieglinde and Brünnhilde and Siegmund and Siegfried then—well, let's see—Wotan, starting by being the father of Siegmund ends by being his grandfather—not his own grandfather, but Siegmund's; that is, if the same singer sings Siegmund and Siegfried (not at the same time, but at different times) in Walküre and Siegfried (the opera Siegfried, not the character) but on the other hand, when the two singers are not the same—and now comes the question of whether Hunding might not after all be the father of Siegfried—such things have happened—and in that case—but why drag in Hunding? And so, the whole thing resolves itself down to this: 'Waiter, fill 'em up again and don't forget to put in a few drops of that stuff which Hagen gives Siegfried to make him forget everything he remembers.'"

* * *

Quartet concerts are a sacred ritual to a limited clientele; an accepted and not too pleasant duty for most "music-lovers"; and a dreadful bore to the uncultured listener.

As a matter of fact, most quartet concerts repel the majority of auditors through excessive length. The program usually consists of three examples, which means a minimum of twelve movements and a maximum of sixteen. Quartets frequently last as long as symphonies.

No soloist would give a recital of twelve or more long pieces. Why do chamber music organizations do it?

The Musical Art Quartet (Sascha Jacobsen, first violin) was the first body of its kind to play only two works on a single program. The practice deserves high commendation.

* * *

From the New York American of January 7:

Mussolini is determined that the relatively poor radio programs in his country shall be improved. Recently, he issued orders to all universities to organize students into radio clubs. Each group is invited to propose and prepare what it figures would make superior radio programs.

It would be interesting to conduct a similar student round robin in America and then compare it with that of the Italian youths, item for item: Verdi and Vallee; tenors and torch singers; Cavalleria Rusticana and Pagliacci, and Amos and Andy.

* * *

Which brings one directly to the newspaper item and photograph sent by E. M., who does not mention the source of the clipping. The picture is that of a lady holding a frying pan in one hand and a skillet in the other. The text reads: "Champion Frying Pan Thrower—Mrs. Irving St. Clair, of Muleshoe, Texas, knocked out a record when she tossed a skillet 121½ feet."

* * *

M. B. H. calls attention: "In the official advance notice relating to the Philharmonic Orchestra concert of last Sunday, the program is made to schedule Johann Strauss' 'Overture to Der Fledermaus.' It is a lovely work but so is the Overture to Offenbach's Das Schöne Helena and to Wagner's Den Meistersinger."

* * *

R. G., who thought that Bruno Walter's reading of Schumann's vernal first symphony last week was somewhat heavy, called the interpretation, "Spring with elephantiasis."

* * *

By the way, that prominent pianist, X., has some apt characterizations for certain of his colleagues. One of them he calls "Mr. Rabbi or the Talmudic pianist," and adds: "He needs only a black silk cap to complete the picture suggested by his rapt, ceiling-directed gaze and devout expression. Further emphasis is given with his benign keyboard patting and benevolent laying on of hands when he plays the classics, especially Beethoven. The Hebrews would say that he is *bentsching* Beethoven."

* * *

Z. is another keyboard personage who practises the caustic jest. Introducing Ruth Slenczynski and her father to some of his friends, Z. said: "Allow me to present Ruth, and her papa, Ruthless."

* * *

Josef Hofmann, recently returned from Spain relates that one of the most affecting artistic tributes he ever received, came to him in the little city of Bilboa. After the recital there, the manager rushed to Hofmann and said: "I thank you for your fine art. I thank you for the large audience. But before all things, I thank you because so many people came to me in the lobby and kissed me for bringing you here."

* * *

To those who know that Josef Hofmann hardly ever practises in advance of his concerts, this anecdote is specially dedicated:

Scene—the dining room of the Hotel Algonquin, New York.

Discovered—a luncheon party, including Leopold Godowsky and Carlotta Reiner, wife of Fritz.

Godowsky—"I have some real musical news."

Musical Editor (cocking his ear professionally)—"News?"

Godowsky—"Yes, and it seems almost incredible. It's about Josef Hofmann. I visited him yesterday and when I reached his door I heard—what do you suppose?"

All—"What?"

Godowsky—"I heard Hofmann practising; actually practising."

Carlotta Reiner (to Editor)—"Eureka! 'Piano bites man.'"

* * *

By the way, nearly a fortnight of 1935 has gone by, with no new suggestion as to how grand opera might be saved.

* * *

The day's contemplations may be ended merrily with something from the New York Morning Telegraph—and if you know anything funnier please send it to Variations by return mail:

"They were screening 'David Copperfield.' The producer was there with his squad of 'yes' men.

"'It's a superb production,' said the producer.

"'Yes,' said the squad.

"'No,' said a voice.

"'Who said that?' demanded the producer.

"'Dickens,' replied the voice."

I'm going to let you in on a little secret. You probably did not know it, but I'm the next-door neighbor of Colette d'Arville in the Hotel Delmonico.

Last New Year's Eve I gave a swell *soirée* and I wanted Colette to come and join my crowd. But I didn't know just how to go about it, for I had never met her. Finally I hit on the stunt of getting one of my friends—a swell girl, if I do say it myself—to go out into the corridor just as Colette was bidding *adieu* to Giovanni Martinelli, Helen Redington, Horace Johnson, Estelle Liebling and several other of her guests. My friend walked up to Colette and said, "You are Miss d'Arville, aren't you? I've heard so much about you from my friend (meaning me), who has been so anxious to meet you. May I present Mr. Simon Snooper?"

Colette bowed and smiled, lisping *"Enchanté,"* so sweetly. I immediately asked her to join our merry gang. She said she was, oh, so sorry, but she was entertaining also. "There are so many of my guests. There is Mr. Deems Taylor, Mr. and Mrs. Arthur Bergh, Mrs. Lanier, Mr. and Mrs. Parker, Miss Nicholas, Miss Hansen, and, oh, so many more. We would be too many. Thank you. Good night." So saying, she shut the door to her apartment quickly, almost on the toe of my evening shoe.

Never you mind, my dears. At last I've met Colette d'Arville. She's a peach. Gee, and just think I live right beside her.

* * *

Waiting in the Dixie Bus Terminal a short time ago I overheard two men talking about opera. I was so startled I nearly fell under the wheels of a Chicago bus just entering the station; but gathering my detective intellectual forces I regained my footing and listened eagerly.

"No," said the first stranger, "I haven't heard an opera for ten years. I don't like anything to do with opera. In fact I hate it."

"Why do you hate it so much?" the second chap asked.

"You would, too, if you'd been through as much as I have."

"What has that to do with opera?"

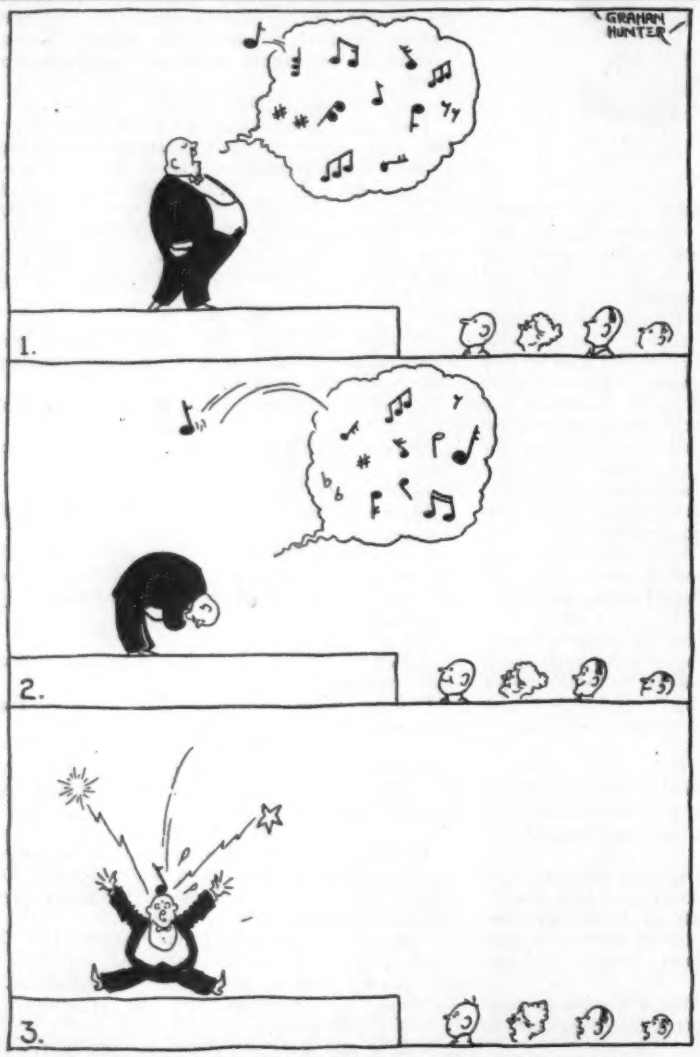
"Well, it's this way. Ten years ago I fell in love with a blonde, big-eyed Metropolitan singer. Boy, did she have a voice and a figure and an appetite. I used to take her out to supper after a performance and she ate so much of all the most expensive foods and drank so much champagne I never even had two cents to buy myself food for the next three days each time I treated her. But that didn't matter. I was in love with her. You know how it gets you, don't you?"

"Oh-huh. I'll say I do."

"Well, she wanted clothes and such things. And I got them for her. Good stuff, too. But after she used up nearly all my money, she went and married one of these conductors. Can you beat that? An opera conductor! After she'd had me! A good, solid man with a good business netting him fifteen thou a year. I suppose I wouldn't have minded so much if he'd been a first-class opera conductor. But he wasn't. He was only an assistant one."

"And was that the end?"

"That was the end, thank the Lord. I'd had enough. I was through with prima donnas. And I was through with opera. That's why I hate it so much. Man, you can't imagine the times I've wished for the jack that Metropolitan singer got from me. Opera? There's nothing to it. You can have it all. I wouldn't be caught looking at a woman yelling high notes any more than I'd drive one of these buses."



OUR NEW YEAR'S WISH FOR TENORS WHO SING OFF PITCH

You'll all be delighted to know that Vera Brodsky is recuperating quickly from her pneumonia attack. Although she spent Christmas in bed, she's up and around now, busily preparing for the Town Hall recital she and Harold Triggs are giving on February 22. Three cheers for Vera's pluck and a New Year wish that all troubles are washed off the slate.

* * *

I understand Ganna Walska had a tea on New Year's Day to celebrate her homecoming to New York from Paris. As I wasn't able to crash the party, I can't tell you what happened nor who was there. However, I saw Ganna at La Boheme on New Year's Eve looking neat and tidy in jewels and velvet.

* * *

There is an orchestra that plays between the acts of Personal Appearance at the Henry Miller Theatre which is directed by Alexander Haas. Try as I could, I was unable to spot the countenance of the leader to see if it were really the N.B.C. Haas who was performing. If it is he who holds the job, I hereby report to George Engles that Alec is playing hookey from his regular occupation, and I recommend he be fired for insubordination.

* * *

Speaking of Alec, I have another count against him. I spied him and Cal Franklin in deep conference out behind Steinway's garage. I'll bet it's a conspiracy. Maybe Cal had better be fired too. Off with their heads.

* * *

I know one guy that's got it in for Cal anyway. It's because he's a practical joker.

About a week ago at the Plaza Artistic Morning, I saw Horace Johnson slip unobtrusively (imagine that) into an aisle seat with a friend. He had been sitting there a minute or two when Cal stepped up behind him and putting his hand over Horace's shoulder asked, "May I see your ticket stubs, please?"

Horace fished in his pocket rather irritatedly and, without looking around, passed his stubs over to the waiting hand.

"Sorry, sir, but you have the wrong seats," Cal said.

Still not turning around to face his inquisitor, Horce answered sharply, "That is ridiculous. No seats are numbered at this concert. We are allowed to sit anywhere we choose."

"Very good, sir. You are correct, sir. But wouldn't you like better seats?"

"No," answered Horace, "these suit us perfectly." He glanced behind him then for the first time. Cal roared with laughter, and Horace replied with a sickly grin.

* * *

I hope by the time this note is published, Steinway & Sons will not have removed the fascinating toy on exhibition in the firm's Fifty-seventh Street window. My dears, it's as intriguing as an electric train or one of those amusing steam engines we boys played with in our sadistic youths. I have spent hours in silent contemplation of its mechanical neatness. And I'm not the only one. Steinway's doorman is now so enrapt that his eyes seem to have acquired a crossed tendency—or maybe it's his disposition. Certainly he wasn't hired to be a traffic cop.

My congratulations to Steinway for their up-to-date toy department.

* * *

I missed George Wedge's party for the Juilliard Summer School faculty last week, for I got stuck in the self-manipulated elevator between floors with a terrible mob of people. By the time I got out, the *soirée* was all over and I saw the guests leaving. Forlornly I counted some of them—Herbert and Blanche Witherspoon, Pierre Key, Rosalie and Walter Kramer, Flora and Marion Bauer, Horace and Helen Johnson, Marie Miller, Miss Hulser, Franklin Dunham—as they walked downstairs, while I remained in my niche in the wall mentally figuring the number of warming cocktails I had lost just because I pressed a wrong button.

* * *

I love to hear Clemens—Hans
Sing music by Schubert—Franz.

* * *

Gerry Farrar, the lady-o
Talks opry on the radio.
She'd better keep the stories clean,
For she gets pay from Listerine.

Arpad Sandor Accompanist for Pons

Arpad Sandor has completed his first tour as accompanist for Lily Pons. Their itinerary comprised sixteen concerts. Mr. Sandor will accompany Miss Pons in all her concert engagements throughout this season.

OBITUARY

Jacques Pillois

Jacques Pillois, composer and teacher of composition, died at his home in New York on January 3, at the age of fifty-seven years. He was born in Paris, studied with Vierne and Widor at the Paris Conservatoire, as well as carrying on classical studies in other colleges. A laureate of the Institute of France and the holder of the Rousseau Prize of the French Composers' Society, M. Pillois taught composition and other branches of music at the American Conservatory in Fontainebleau from 1920 to 1929. He also taught at New York University from 1927 to 1930 and at Smith College, Northampton, Mass., in 1929-30. During the war he was a teacher at the American Bandmasters' School in Chaumont. In addition he had lectured on music and conducted orchestras in France, also acting as a tutor of French repertoire. For a quarter century he had served as music critic on various French journals, including the Courrier Musical, Revue Musicale and Guide de Concert.

His compositions in many forms had been heard both here and in Europe. Among these were L'Anèmoné et la Rose for chorus, soloists and orchestra, given at the Concerts Colonne under Pierné, 1913; Rosène, symphonic prelude, Concerts Lamoureux, 1923; Rapsodie, played at Chautauqua, under Stoessel, 1928; many works for chamber combinations, heard under the auspices of the New York Chamber Music Society and other organizations, in addition to orchestration of music by various French composers, compositions for flute, piano, violin, viola, cello and harp, about fifty songs, sacred and secular choruses and other contributions. He is survived by his widow, Mme. Marthe Pillois, and by two sons.

Dr. Rolf Forner

TOKYO, JAPAN.—On December 3 Dr. Rolf Forner died at his home in Yokohama. He was a graduate of the Imperial Academy of Music, Vienna, but took up music professionally only since coming to Japan three years ago. Prior to the overthrow of the Austrian monarchy he was known in Vienna as an international lawyer. In Japan he became a recognized pianist and teacher. With Constantin Schapiro, Russian cellist, the deceased had organized two trio ensembles. He appeared often in chamber music concerts, and in general did much to enhance the musical life of Japan. I. J. F.

Paul Pfeil

WEST ORANGE, N. J.—Paul Pfeil, violinmaker, died on January 3 at his home here. Mr. Pfeil had followed his profession for more than forty years, in Germany and this country. He had made instruments for Alfredo Serrano, Costa Rican violinist, John Ingram, former conductor of the New Jersey Symphony Orchestra, and others of prominence. He was sixty-two years old. He is survived by a son, Victor, also a violinmaker in Orange; his widow, another son, and three brothers. R.

Mrs. Joseph Vila

Mrs. Jane Keys Vila, mother of Josephine Vila of the staff of the Musical Courier and widow of Joseph Vila, for many years sports editor of The Sun, died on January 1 at her home in New York. Mrs. Vila was a native of Philadelphia and was married in 1892. She was sixty-four years old at the time of her death. In addition to her daughter, she is survived by a sister, Mrs. Mary Cozzens. A son, Joseph Vila, Jr., died four years ago.

Flora May Cohn

PHILADELPHIA.—Flora May Cohn, wife of Arthur Cohn, Philadelphia musician and composer and a member of the Stringart Quartet, died on December 23. R. P.

Robert Flagler

POUGHKEEPSIE, N. Y.—Robert Flagler, organist and composer, died here on January 6 at the age of forty-two. Mr. Flagler was a member of the American Society of Authors, Composers and Publishers, and of the Musicians' Club, New York. P.

Arthur W. Knowlton

BOSTON.—Arthur W. Knowlton, retired violinist, formerly with the Boston Symphony Orchestra, died at his home in Brookline on January 5. The date was his seventy-fifth birthday. Mr. Knowlton had studied in this country and in Berlin. Until five years ago he combined private teaching with his association with the Boston Symphony. He leaves a widow, Mrs. Lilla Olmstead Knowlton. R. P.

Musicales

Boyce Conducts New York and Nyack Services

The Morning Music Club of Nyack, N. Y. (Alfred Boyce, conductor) on December 21 sang an evening service at the First Reformed Church. Old French carols were offered in that language, as well as in the Provencal dialect. Silent Night, arranged by Boyce, began the series sung in English, in which solos were offered by Mmes. H. Fraser and F. Woodward. Daniels' The Holy Star comprised the anthem, with Reger's Maria Wiegenlied last. Westervelt Romaine, organist, performed Yon's Gesu Bambino and the Handel-Dubois Alleluia.

A Candelight Service at the Church of the Holy Communion, New York, (Alfred Boyce, director) was offered on December 23. Besides appropriate hymns, Bach's choral, Break Forth, was heard. Six solo voices in A Christmas Rose (Carey); an eight-part arrangement by Douglas Moore of God Rest You; old French carols and modern carols by Rowley; The Virgin at the Crib (Montain) with solo by Milo Miloradovitch; A Spotless Rose (Howells), solo by Mack Harrell; The Three Ships (Taylor) and Reger's Virgin's Slumber Song, solo by Grace LaMar, completed the program.

* * *

Plotnikoff in Tschaikowsky Program

Eugene Plotnikoff, conducting the January 2 and 6 concerts of the New York Civic Orchestra, in the American Museum and at City College, respectively, was greeted by unusually large audiences, attracted by the programs of Tschaikowsky's music. The orchestra performed the entire Pathetic Symphony, the several movements being accompanied by outbursts of applause. Both conductor and orchestra acknowledged this tribute. The Romeo and Juliet overture was the remaining outstanding work presented. The soloists were Ruth Pieper, lyric soprano, and Joseph Wetzel, tenor. F. W. R.

* * *

Schorr Presents Bransen Songs

Friedrich Schorr, baritone of the Metropolitan Opera, and Walter Bransen (Dorothee Manski's husband) were prominent at the National Conference Dinner on Jewish Welfare, at Tempel Emanu-El, New York, on January 3. Bransen's I Dare Not Ask a Kiss, and Gifts, songs in manuscript, were sung with nobility of tone by Mr. Schorr, Erno Balogh at the piano. Gifts is the name chosen by Mr. Bransen for the well-known Thomson poem beginning "Give a man a horse he can ride." This four-page song is a veritable tone-poem, encompassing intimate wedding of text and music. Others on the program were of national importance, including Einstein, Moley, McDonald and Judge Talley. F. W. R.

* * *

Luella Melius and Co-Artists Give Recital

Luella Melius, coloratura soprano, was heard in recital at the Savoy-Plaza, New York, January 4, with Frances Blaisdell, flutist, and Milford Snell, pianist. A large and fashionable audience applauded Mme. Melius in numbers by Collasse, David, Hugo Wolff, Schubert and Schumann, Ravel, Bachelet, La Forge, Hageman, and La Capinera by Weckerlin. For the last of these, and for the Charmant Oiseau from David's Perle du Brezil, she had flute accompaniment. Mme. Melius has a voice of fine texture, brilliant and clear. She sang with warmth and discrimination. Miss Blaisdell scored for expert flute playing in a group of solos by Leclair, Debussy and Jacquet, besides her two appearances providing obbligato for the vocalist. A musicianly piano background was furnished by Mr. Snell.

M. L. S.

* * *

Edwin and Jewel Bethany Hughes Play for MacDowell Club

A capacity audience gathered at the MacDowell Club, New York, January 6, to hear a program of two-piano music by Edwin and Jewell Bethany Hughes. The noted pair were heard in Mozart's sonata in D, Ravel's La Valse and pieces by Arensky, Duvernoy and Chabrier. Mr. and Mrs. Hughes revealed their familiar attributes of fine taste, expert balance and polished musicianship. Their joint tone is exemplary for sensitive blending of individual qualities and command of the dynamic range. They encompassed with brilliance the delicacies of the Mozart idiom, the complexities of the Ravel, and the glowing intricacies of the last group. Hearty applause demanded several encores.

M. L. S.

* * *

American Academy Resumes Matinees

The first of the annual mid-winter matinees by senior pupils of the American Academy of Dramatic Arts (fifty-first year) took place on January 4 at the Empire Theatre, New York. Thayle Landers of Maplewood, N. J., as Mrs. Boucicault, and Jane Williams of Scranton, Pa., as Kitty Brown in the three-act comedy Let Us Be Gay, won high honors. Others of the cast included Janet Pyle, Catheryn Laughlin, Dorothy Sparks, Hall Kennedy, William Korn, Leslie Scott, Robert York, Gilbert Ralston and Marc Daniels.

Important in the play were the clever stage-settings, A Night in Spring (California scene) and a balcony scene. The large audience which invariably gathers at performances of the American Academy of Dramatic Arts was on hand.

Graduates and former students' names, to the number of fifty-two, who are now playing in New York casts, include many prominent in the profession, notably Margaret Wycherly, Ruth and Margalo Gillmore, Lucile Watson, Jane Cowl, Donald Cameron, Guthrie McClintic, Alexander Kirkland, Tom Powers and Walter Abel.

* * *

Heyman Offers Scriabin Music

The regular monthly meeting of the Scriabin Circle, at the Bates Studio, New York, on January 5, brought a program of Scriabin's music commemorating the birthday of that composer. Katherine Ruth Heyman played the study in thirds, a prelude in fourths, an étude in fifths and a sonata; the subject of her discourse was Beauty and Order.

* * *

Intimate Musical Evening Held at Gabriel Studios

Bernard Gabriel, pianist, gave an intimate musical evening in collaboration with Ana Drittell, cellist, and Klaus Liepmann, violinist, on January at Mr. Gabriel's New York studio. They performed the Handel G minor cello sonata, the Ravel duo for violin and cello, La Folia of Corelli, and Mozart's A major piano sonata. There was an informal discussion afterward.

Menuhin and Golschmann in General Motors Concert

Yehudi Menuhin was the fêted soloist and Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, the guest leader of the concert given by the General Motors Symphony Orchestra in the Centre Theatre, New York, and broadcast over a nationwide NBC network on January 6. The concert opened with Smetana's overture to The Bartered Bride, the merry folk strains and dance-like rhythms of which were portrayed with vivacity and brilliance under the baton of Mr. Golschmann. Yehudi then played the Bruch concerto in G minor with great brilliance of tone and airy technical assurance, also bringing warm lyricism to the melodious slow movement of this ingratiating and popular work. The young artist was in splendid form, giving the most appealing winsomeness of tone and volatile, glittering flight of notes in his passage playing. There was a long ovation. Later in the program he played Sarasate's Caprice Basque and Habanera, two works of the utmost technical complexity if rather light in content. The latter in particular so entranced his listeners with its consummate technical wizardry that a violin arrangement of Rimsky-Korsakoff's Flight of the Bumble Bee was added as extra. The orchestra gave the colorful and brilliantly orchestrated Capriccio Espagnole of Rimsky-Korsakoff in a pungent and highly dynamic reading under Mr. Golschmann. The concert was concluded with the introduction to Act III of Lohengrin, which sounded its festive trumpet calls with verve. R. K.

I See That

The SS. Rex, arriving in New York on January 3, carried several distinguished musicians, including Nathan Milstein, Ignaz Friedman, Josef Hofmann, Igor Stravinsky and Gitta Gradova.

* * *

Harriet Cohen, English pianist, returned to America early this month. She will play her annual Town Hall, New York, recital on January 16.

* * *

The Stringart Quartet gave the first of three recitals at The Barbizon, New York, on December 2, playing works by Bach, Karagitcheff and Brahms, under the Barth management.

* * *

Olive Bond, lyric coloratura soprano, presented a recital at Union Theological Seminary, New York, on November 20. She was soloist at the Rubinstein Club matinee on December 4, singing LaForge's arrangement of the Blue Danube Waltz.

* * *

The weekly two-piano presentations by Frances Hall and Rudolph Gruen continued over Station WEAF, December 16, with a program of compositions by Bach, Henselt, Hutcheson and Gruen.

* * *

Charles Haubiel, composer-pianist, presented part of his lecture, Shakespeare Music, before the Piano Teachers' Congress in Steinway Hall on January 3. He had the assistance of Dorothy Kesner, violinist, and Harriet Harding, cellist, in two trios: Romanza and Gay Dances. Clara Lang, soprano, offered three of his Elizabethan Songs, and the composer commented upon his music and other compositions.

On December 18 Mr. Haubiel played his Mezzotints and Portraits before the Soloists Club, which held one of its monthly meetings at Sherrys, New York. The music for three performances of the New York Mysteries, held at the MacDowell Club on December 19, 20 and 21, was under the direction of Mr. Haubiel.

* * *

Myrtle Leonard, contralto of the Metropolitan Opera, appeared as soloist in Handel's Messiah with the Worcester, Mass., Oratorio Society on December 23.

* * *

Grete Stueckgold fulfilled a reëngagement when she sang for the Chromatic Concerts, Inc., Troy, N. Y., on January 10.

* * *

The Scriabin Circle, founded by Katherine Ruth Heyman, now has 100 members. A meeting was held in New York on December 1.

* * *

Gari Shelton, pianist, gave a recital in Storrs, Conn., on November 25, playing numbers by Scarlatti, Schumann, Ravel, Prokofieff, Lecuona, Chopin and Liszt.

* * *

Raychel Emerson, dramatic soprano, formerly active in New York, where she was soloist for the Rubinstein Club and in various prominent churches, has opened a studio in Portland, Me.

* * *

Frances Nash, pianist, gave a benefit recital for the Yorkville Music School on November 20 at the Cosmopolitan Club, New York.

* * *

Mrs. Kurt Gloeckner, chairman, presented an operatic program for the Century Theatre Club (Mrs. Albert Leon Page, president) at the Commodore Hotel, New York, on November 23. The artists were Aida Nicosia, Giuseppe Barsotti, Attilio Ruffo and William Spada.

* * *

Erno Valasek, young violinist, who appeared before the New York public last April and who has returned from a summer abroad with Adolfo Betti, will be heard again in Town Hall, New York, on January 20.

* * *

The Orpheus Male Chorus of Cleveland, under the direction of Charles D. Dawe, sang Forsyth's Lord's Prayer as the opening number on the Cleveland Community Fund program at Severance Hall, November 18. The service was broadcast from WHK.

* * *

Betty Tillotson acted as luncheon chairman of the League of Women Advertisers on November 13. She presented Wolf Chester, baritone, who sang a group of cowboy songs, and Mabel Talliaferro, who talked on the theatre.

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Monte Carlo Ballet Presents Week's Series in Chicago

Large Audiences Attend Thirteen Performances by Terpsichorean Ensemble—Plans for New Music School Reported—Symphonic and Recital Programs of Interest in Crowded Week

CHICAGO.—The Ballet Russe de Monte Carlo presented thirteen performances in eight days which came to a close on January 2 with a program consisting of Concurrence, The Fire Bird and Le Beau Danube. That advertising pays was again proven, as throughout the engagement Grace Denton, local manager for the Ballet, advertised it extensively in all the dailies here and the papers in return gave the organization such publicity as to make every one who read it desirous to see the ballet, with the result that large audiences were on hand for every program. At the last performance not only was the large Auditorium sold to its last seat, but 500 people were unable to secure admission. The Ballet Russe will return to Chicago again in March for a few performances at the Auditorium Theatre.

HERMAN DEVRIES CONGRATULATED

Among the many Christmas and New Year greetings received by Herman Devries, distinguished voice teacher and critic on the Chicago American, none gave him more pleasure than those received from his friend, Gustave Charpentier, well-known French composer. Charpentier's holiday cable read as follows: "Best wishes for happiness and prosperity for the New Year." Another welcome greeting came from Karl Krueger, conductor of the Kansas City Philharmonic Orchestra.

A NEW MUSIC SCHOOL FOR CHICAGO

It is rumored that plans are now in the making for the establishment of another large school of music in Chicago. If all that is said be true, the school will be located in the Civic Opera House Building and make use of the Civic Theatre, with a capacity of about 750 seats. World renowned teachers are to be approached and the head of the new institution will be a woman—an American, by the way—who has made a name for herself in many of the big opera houses of the world. We have not Mary Garden in mind, although she was in Chicago recently.

ANNA FITZU AND EDNA KELLOGG OPERA MORNING

Anna Fitzu and Edna Kellogg are giving a series of interesting joint opera mornings at the Blackstone Ballroom. The series, which began in November, will close on January 10. It was well patronized by the élite and the financial returns speak for the popularity of the two opera singers.

MARY MCCORMIC HERE

Mary McCormic flew from New York on January 2 and spent the next day in Chicago on her way to Sioux City, Ia., where she fulfilled a concert engagement. On January 11 she is scheduled to sing Marguerite in Faust in New Orleans, La., with the San Carlo Opera Company, with which organization she tours California in February. There is no woman now before the public who makes better copy for the dailies than Miss McCormic and she had the distinct honor of having her picture on the front page of the Chicago Daily News the day she arrived here.

SYMPHONY CONCERT

At the orchestra's regular Thursday-Friday concerts of January 3 and 4 the soloist was Tomford Harris, who made his initial appearance with the orchestra playing the Saint-Saëns piano concerto No. 5 in F major. Mr. Harris' impeccable, facile technic enabled him to surmount the many difficulties of the work and he displayed fine musicianship and a tone of purity and beauty. His runs were accurate and in dynamic passages the virility of his playing contrasted with the delicacy of his touch in pianissimo passages. Mr. Harris' colorful interpretation of the concerto won the admiration of his auditors, and he was recalled ten times at its conclusion to acknowledge a spontaneous and lengthy demonstration.

The program began with the delightful Mozart symphony in D major and concluded with Beethoven's grandiose Eroica Symphony.

MRS. HERMAN DEVRIES' PUPIL SINGS

Mable Sanford Lewis was invited to sing for Zeta Phi Beta Sorority in Cincinnati, O., on December 29. Miss Lewis is a pianist and organist and has studied extensively in Europe. She is also a music teacher in the city public schools and a member of the faculty at the Chicago College of Music. At present taking advance studies in voice with Mrs. Herman Devries, she will make her début as a coloratura soprano in the spring at the Ebenezer Baptist Church. After her recital Miss Lewis plans to return to Europe to further her vocal studies.

AMERICAN CONSERVATORY NOTES

Heniot Levy, of the piano faculty, will appear in recitals this month in Nashville, Tenn.; Pensacola, Fla.; Mobile and Birmingham, Ala.; Meridien, Miss.

Louis Laughlin, pianist, student of Allen Spencer, appeared in recital at the New Trier High School, Winnetka, on December 17.

Theophil Voeks, tenor, of the Elaine De Sellem studio, has been engaged as soloist at the Wellington Avenue Congregational Church.

Joseph Brinkman, who graduated from the conservatory in 1923 and was a member of the faculty for a number of years, is appearing in a piano recital at Kimball Hall on January 16. Mr. Brinkman is now engaged as instructor of piano at the University of Michigan School of Music.

Leonard Sorkin, violinist, student of Mischa Mischakoff, appeared recently in recital at the School of Fine Arts, Michigan City, Ind.

Richard Kesner, violinist, pupil of Herbert Butler, and Leo Heim, pianist, student of Allen Spencer, were presented in a joint recital at the Whitfield Methodist Church, Sioux City, Ia., on December 28.

Pupils of Gertrude Shapiro were heard in a program of piano solos and dramatic readings at the Y. W. C. A. Hotel on Dec. 27.

Piano students of Pearl Appel and Ruth Alexander were presented in recital on Jan. 6.

George Henry, former pupil of the conservatory, is teaching band and string instruments at the State Agricultural College, Manhattan, Kans.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Ruth Conant, student of Lillian Powers, played at the banquet of the National Association of Accredited Commercial Schools in the Stevens Hotel on December 27.

Frederick Dvonch, former pupil in the violin department and now at the Juilliard School, was selected to give a recital at Columbia University on December 21.

Kappa Gamma Psi held its formal initiation at the Stevens Hotel on December 20, when Russell Adams, Jenkins White, Fred Reczuch, Joseph Mesenburg and Robert Smith were made members of the fraternity.

Jenkins White was cast in the production of The Brat, presented by Walton Pyre at the Medinah Club on December 19. Mr. Pyre is to present this play at the college this month.

Phi Mu Gamma gave a pledge service and Christmas party for four new members—Martha Sparks, Mary Katherine Shannon, Davie Rabb and Joan Feeney—on Dec. 18.

Pupils of Rudolph Ganz, Lillian Powers and Max Fischel offered the major part of the musical program at the Adis Community Centre on December 26. Louis Dvonch, violinist, accompanied by Ellen Hougeson, Marion Knoblach and Marion Jaffray, pianists, also participated. Others appearing were Stanford Leigh and Kenneth Cummings, baritones, and Eugene Almquist, accompanist.

Stanley Morner, tenor, student of Victor Chesnais, gave a home-coming recital at the Presbyterian Church, Marshfield, Wis., on December 26. Mr. Morner was soloist at the Medinah Michigan Club on December 31. Herman Fleith, tenor, a Chesnais pupil gave a recital in Warsaw, Wis., on December 23.

VIOLA COLE-AUDET STUDENTS ACTIVE

Some of the recent engagements of students from Viola Cole-Audet's class at the Chicago Musical College include the following: Bernice Caine Patterson played at the Englewood Elks Hall on December 1, for the Berwyn Catholic Woman's Club on December 3, at the Presbyterian Church on December 7 and at the Oak Forest (Ill.) Infirmary on December 16; La Berma Neeves appeared at the Harmonion Hall for the Bjorjhin Choir on December 8, and gave a program at the Sherman Hotel on December 28; Bertha Ostrar offered a recital at the national convention of the Phi Lambda Kappas, Congress Hotel, on December 30, and Evelyn McConchie Koch, Mme. Cole-Audet's assistant teacher, was heard in a piano concert in Salina, Kans. Mildred Rosenstein, young pianist from Mme. Cole-Audet's studio, is to make her début in recital in the near future.

RENÉ DEVRIES.

Richmond Musicians' Club Produces Johann Strauss Opera

RICHMOND, VA.—Johann Strauss' opera, Die Fledermaus, was given two suberb presentations by the Musicians' Club of Richmond, with a cast supplied from its membership. The first showing was a private presentation for the club members and their guests on December 15 at the Thomas Jefferson High School. The public was given a performance on December 22 at the Lyric Theatre.

The work was produced lavishly, with a fine cast of singers, dancers and orchestra. No money was spared by the club managers in preparing for the costuming, lighting and musical features and the result was a presentation of essentially professional quality.

Wilfrid Pyle conducted the work expertly; Howle Fisher trained and managed the stage action; Harold Whippo prepared the settings; an orchestra of some forty players, largely recruited from the Richmond Symphony Orchestra, furnished competent support.

Of the vocalists, Dorothy Rike, soprano, merits particular praise for brilliant singing and stage action; Maurice Tyler, tenor, was a suave and vocally opulent hero—von Eisenstein—while others who distinguished themselves were Edward Eck, tenor, Virginia Gartrell Grubbs and Esther Heller Cooper, sopranos. Fred Mayes, Bert Lumpkin, Wendell Powell, and a chorus of excellent voices rounded out a splendid ensemble.

The Strauss work is the most ambitious undertaking of the Musicians' Club, its Mikado of last season being its first venture into the field of opera.

Christmas musical features here were abundant and exceptionally fine. A municipal celebration in Capital Square on December 24 provided songs by the Acca Temple Chanters. Horace Powell, fine Richmond baritone, sang Neidlinger's Birthday of a King as the outstanding number. J. G. H.

Schelling Entertains Settlement School Children

After the first Philharmonic-Symphony Children's Concert of the season on January 5, at Carnegie Hall, New York, Ernest Schelling, conductor of the series, and Mrs. Melvin E. Sawin, vice-chairman of the Young People's Concert Committee, entertained thirty-two little girls from the Henry Street and University Settlements at lunch in the Child's Restaurant on East Fifty-eighth Street. Mrs. Martha Ramsey, director of girls' work at the Henry Street Settlment, and Mrs. Marjorie Kennedy, director of music at the University Settlement, were also present. The settlement children led the young audience at Carnegie Hall singing in French the folk-song, Au Clair de la Lune.

Broadcasts on Song Appreciation by Regneas in Third Year

It is almost three years since WOR inaugurated the unique broadcast which is heard Thursdays at 11:45 a. m., and known as Singing and Song Appreciation. Its uniqueness lies wholly in the compilation and projection.

JOSEPH REGNEAS

"I believe these programs will help to solve a very baffling problem," said Joseph Regneas, New York vocal instructor and coach, in the course of a talk at his studio.

"The ideal must be ever kept alive and vital, if progress in art-song and in the art of song is to continue.

"Radio has created an audience of 'listening millions,' and it was with the thought of drawing a large proportion of these toward the appreciation of 'the beautiful,' the 'art song,' 'the classic'—from the very name of which many would unconsciously shy—that I evolved the broadcasts as now heard.

"From personal experience I knew that if these millions could be induced to listen regularly to beautiful music, it would result in their finding their pastime, entertainment, and inspiration in the association with beautiful music."

To accomplish this, Mr. Regneas has chosen decidedly new paths. He entertains his hearers with matters of human interest—legends, pertaining to the subjects of his discourse, of birds, animals, flowers, ancient lore, and things of universal interest; with anecdotes concerning people in the public eye, of composers, poets, and outstanding personalities; and when all attention is gained, he illustrates by the interpretation of an art-song. These elements combine to make this an interesting and fascinating broadcast for everybody. M. L. S.

Branzell Arriving for American Season

Karin Branzell, contralto of the Metropolitan Opera, sailed from Europe on January 10 by the SS. Conte di Savoia, and is expected in New York on January 17 or 18. In November Mme. Branzell went to Russia, where she was engaged for eight concerts in Moscow and Leningrad. Her first performance in Leningrad, a Lieder program, was on December 1. She sang in Stockholm before leaving for America.

MANHATTAN STRING QUARTET

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—New York World-Telegram, Jan. 3, 1935

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Study of Music as a Life-giving Force Should Replace Mere Formal Teaching

Eva Jack, Chicago Educator, Asserts That Methods of Instruction "by Rote" Are Antiquated in View of Present Needs of Students

CHICAGO.—Eva Jack, director of the National School of Musical Education, head of the normal and junior departments of the Columbia School of Music, and author of Tone Tune Time, issued a challenge to music teachers in a recent interview with a representative of the Musical Courier.

"Are we to teach music by rote or as a fine art?" demanded Miss Jack, and she scouts all the sorry excuses made by teachers too mentally phlegmatic to show their pupils the way to the joys of tonal comprehension.

"Depression," she remarked, "is a word that during the last several years has acquired an astounding convenience.

"Like his Satanic Majesty, who has long offered a refuge for blind and apologetic souls fearing to face life courageously and masterfully, the depression has afforded to teachers of music a plausible and reasonable excuse for failure to make a livelihood in their chosen field. In other words, many teachers have taken refuge in the alibi that the depression is solely to blame for their dilemma.

"It is suggested that with the return to normalcy—a condition quite as vague to economists and political strategists as many of the objectives of the New Deal—there will also return a promising opportunity to teachers of music. The music teacher, as an educator, surveying the situation, cognizant of the social, economic and political changes through which civilization is passing, should regard the present day as one of challenge and enlarged opportunity.

"There persists the mistaken notion of many folk, that music has value only as a pleasure-giving pursuit. Professional musicians have been regarded as a special group to furnish amusement or entertainment for the community. They might even have been classed with professional players of football, baseball or the hero of the sports field. It is especially stimulating to note the opinions of the philosophers and great musicians of the past on the subject of the mission of music and its place not only in the cultural life but as a positive contribution to living. Both Plato and Aristotle regarded music as being a great influence on character. Moreover, the most casual observer of the history of music must admit that Bach and Beethoven did not regard music as a mere pastime.

Melody as a Character Builder

"In the educational field, music has been considered outside the ordinary course of instruction—as an extra—and was supposed to be studied only by pupils who showed aptitude for it. If music is to be regarded in such a light the question arises—Why teach music in such a highly specialized manner? Why should music be taught in the schools at all? For that matter, Why teach any subject like geography, Latin or mathematics? To this query there can be but one possible answer. Any subject is valuable only as it contributes to the living of our life-giving strength, utility and happiness. Only in so far as it teaches the greatest of all the arts—the finer art of living.

"Because music has been relegated to a highly specialized field in education it habitually suffers from the academic stress that is laid on the necessity for obtaining a college or university degree. Great caution should be taken in exacting burdensome scholastic requirements from students in the field of art. Who would presume to assume the responsibility for placing restrictive bounds on creative activity in the field of music? Education today is cluttered up with a lot of unrelated things. It is so crowded that it is defeating its own end.

"A few days ago I was handed a book on etiquette which comprised more than 700 pages. On opening the book my attention was attracted to the statement that, Good manners are largely treating the other person as you would wish to be treated yourself. Not having time to pursue the subject further, I am still wondering if it took 700 pages to make the truth clear. In similar manner we have cluttered up the field of music. Unrelated facts have been scattered broadcast, strange and fantastic methods, including toys, have been employed with the result that music, with its potential power and beauty, has become a minor affair. If music is to find itself, with its creative loveliness and beauty, it must be unhampered, loyally supported by musicians who understand its value as a contribution to emotional stability in daily living.

Potent Influence of Music

"The influence of music has long been acknowledged by those outside the profession. Officers during the war, doctors in the hospitals and mothers in the home, all acclaim its value. If this is true in a universal sense, how much more deeply and vitally true to the individual who understands and loves it. Why, therefore, does music not rank as one of the essentials of a liberal education?

"There is no doubt that the teaching of music, in the past, has been seriously deficient in educational values, the reason being its deficiency in human understanding. Of what value to music is the teacher going about on a round of giving music lessons and who is not teaching music at all? However, is the teacher to blame who, after a short course in methods, is persuaded that she is capable of instructing the young?

"Quite contrary to common belief, our country today is filled with promising young people, gifted and talented, who are being defeated by incompetent instruction and a lack of parental understanding of the value of music. Almost every child has latent and undeveloped musical instincts. As we review the lives of great musicians, we find that Mozart, Mendelssohn and Brahms were from childhood in the hands of most competent teachers. How much greater is the need today for competent teachers for the children who might be understanding musicians, if not the great virtuosi.

Human Values of Education

"If the teacher is not cognizant of the human values of a musical education and does not understand that musicianship is not an affair of the fingers or the lips but rather of the mind, of the instinct and of the emotions—how shall we get the message to the parents of small children that musicianship is the ability to feel and to understand? What parents would not be interested in having their children trained for emotional stability and happiness?

"Shall we consider, too, what effect a musically intelligent public would have upon the concert artist? To the musicians who are crying depression, I would say that the door of opportunity is flung wide open, the field, indeed, is virgin, the laborers in the vineyard few who can teach music as a cultural experience affording an opportunity for self expression and social activity.

"Today our papers have departments of Advice to the Lovelorn, Advice to Mothers on Diet for Children; Advice on Health; Advice on How to Be Beautiful; advice on this and advice on that—but where is the department that gives mothers advice on things musical, helping them to understand that great music is an emotional interpretation of life? Where is the department that advises teachers of music of their high place in the field of cultural expression?

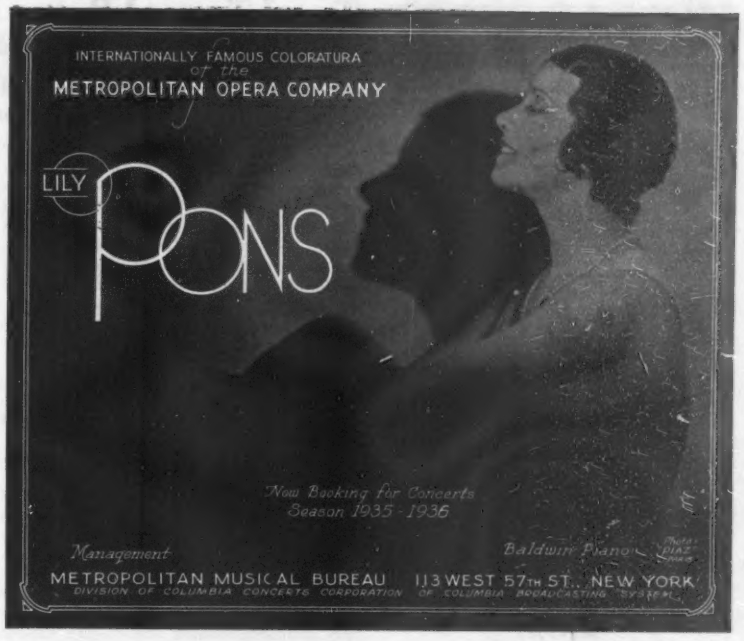
"It is much more simple, much less effort merely to remark, What is the matter with music?" R. D.

Associated Music Publishers to Be Sole Agents for M. P. Belaieff

Associated Music Publishers, Inc., New York, announce a new sole agency, M. P. Belaieff of Leipsic, Germany. The latter firm is internationally prominent, and bears the name of its founder, a distinguished patron of music. They are publishers of Scriabin, Glazounoff, Rimsky-Korsakoff and many other representative Russian composers. As soon as circumstances permit, the Associated Music Publishers expect an adequate stock available to meet the demand for these works.

Friedman Arrives for American Tour

Ignaz Friedman, Polish pianist, who has been absent from this country for the past five seasons, arrived here on the SS. Rex, January 3. Before beginning his tour of this country Mr. Friedman will go to Mexico, where he gives a series of five recitals. On his way back he will stop in Havana for two recitals. Mr. Friedman is to be heard twice in New York during March, giving recitals in Town Hall on March 6 and March 30. Since he was last in this country Mr. Friedman has been touring in Europe, the Orient and South America.



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Trend Toward Better Radio Programs Seen as Incentive for Young Vocalists

Charles Baker, Coach and Conductor, Describes Opportunities for Aspirants Today

"The trend toward better programs over the air and the general revival of public interest in serious music should indicate to young singers that the time has arrived for them to look to their repertoires." Charles Baker, prominent vocal coach and conductor, known through years of training artists for oratorio, opera and concert, thus sums up his forecast for the near future of music.

"For some years now," Mr. Baker continued, "it has been the practice of the youthful aspirants to vocal honors to limit themselves to the lighter type of offerings—the kind of thing that, to do the youngsters justice, was in demand over the radio and that commercial sponsors would pay for.

"Now, however, the cheap type of programs are at last giving way to more substantial tonal fare, and, with the return of prosperity, the concert courses and oratorio societies all over the country are again becoming powerful factors in the national music life. With the renewed interest of these organizations there is a growing demand for young artists—new singers to stand beside the established soloists and in time succeed them. Audiences want new talent, fresh, youthful voices, but they also must have singers of polished delivery and authoritative style.

"That is where the young singer who has neglected the classics is found woefully wanting. He may have a beautiful voice and be able to project the notes, but that is all he will do—sing the notes. His vocal work will be soulless and uninteresting.

"Concert managers are looking for new artists to recommend for the featured rôles in oratorio, but it is surprisingly hard to find them. And no first rank concert manager will take an artist on his list unless the new client may conscientiously be assigned to oratorio and serious concert engagements.

"At the broadcasting stations we find many fine voices in the choral groups, most of whom are real solo material. With the needed time and desire for the polish and knowledge of musical content that a soloist must have, they would be outstanding artists ready to fill any type of engagement.

MICROPHONE "TECHNIC"

"When radio was still in a very imperfect state, we heard a great deal of talk about 'microphone technic,' and how one who had mastered it could achieve great things over the air. If there ever was such a thing as 'microphone technic" its day is past. Now, with the improved transmission of the big stations, the better a performance is, vocally and artistically, the better it comes over the air. No mysterious modifications are necessary in broadcasting.

CHARLES BAKER

PUBLIC TASTE IMPROVING

"Thus we see all the resources of the half-trained singer are vanishing, giving place to opportunities for genuine artistry. The cycle of public taste is coming around again to the ageless beauties of the German Lieder, the rich song literature of the lyric masters of all nations, and to the choral masterpieces. The delivery of this fine music can not be learned overnight. Hence, the wise young man or woman who intends to earn a livelihood by singing will look a few years ahead, and prepare accordingly."

M. L. S.

Paris Applauds New Compositions

(*Continued from page 5*)

in 1932—Francaix was then twenty—and is in four movements: prelude, andante, menuet, and rondo. Francaix is a clever manipulator of themes, and his orchestration here, as in other works, is colorful.

Another interesting pianistic presentation was the double concerto by Robert Casadesus, played by the Conservatory Orchestra under Gaubert, the composer and his wife at the pianos. Written in 1933, the double concerto was premiered in May of this year by the Warsaw Philharmonic Orchestra, the same pianists officiating. Pianistically written, its three movements (allegro giocoso, intermezzo, vivo ma non troppo; theme Varié) abound in pleasant contrasts of spirit and sonority, and in much of the French grace which for want of a better phrase, has to be described as *savoir faire*.

Other events in a crowded week were Backhaus, pianist, in the Beethoven C minor concerto, with the Colonne Orchestra; Jean Hubeau, pianist, in Spanish Rhapsody (Liszt) and Teresina in Spanish dances, with the Paris Symphony Orchestra; the Pasdeloup Orchestra (under d'Agreneff), assisted by the Russian Opera of Paris and soloists, doing (in concert form) Prince Igor (Borodin) The Demon (Rubinstein) and The Fair of Sorotchintzi (Moussorgsky).

QUAINT CHARM

A concert that won gratitude from a large audience was the evening of choral song of the Renaissance period given by La Chanterie de la Renaissance, under the direction of Henry Expert. All the songs were delightful both in point of song and execution. The list comprised sacred, love and dance material from the fertile talents of such old-timers as Goudimel, Le Jeune, Mouton, Fevin, Mauduit, Josquin des Près, Janequin, Arbeau, Gervaise, Bertrand and Costeley—all, no doubt, well-known to students in any of the musical-appreciation classes now in session throughout the United States.

VARIOUS RECITALISTS

Among the recitalists we had Thibaud in a classical-romantic program; pianist Orloff, in a beautifully played *menu* of Scarlatti, Schumann and Chopin; and pianist Yvonne Lefébure in a program of Fauré, Emmanuel, Debussy, Dukas and Ravel.

A singer who scored brilliantly was Maria Kurenko, soprano, under the auspices of the Université des Annales, the concert consisting of Russian songs of yesterday and today, being given twice the same afternoon to capacity audiences.

The Paris Opéra was stormed when a concert, patronized by the President of France, was offered by Tito Schipa (tenor) Vina Bovy (soprano) Gèrè Cotna (violinist) Zambelli (*danseuse*), and the Casadesus Society of Ancient Instruments. With mention of the British Musical Society's jolly performance, in concert form, of Edward German's Merrie England, this record of events can end.

Barbara Blatherwick Comments on Career of Garcia

Barbara Blatherwick, coloratura soprano, not only includes rarely heard songs and arias among her repertoire, but has extensive knowledge of musical personages of many periods. She recounted to an interviewer from the Musical Courier a short sketch of the life of Manuel Garcia. "I think your readers would be interested," she said, "because little is written about him today in the musical journals and he is considered to have been the greatest teacher of Italian *bel canto* of the nineteenth century.

"Garcia, Spanish singer and teacher, was born at Madrid, March 17, 1805. His first musical training consisted of singing lessons from his father, and afterward he joined the opera troupe of his parent. Young Manuel left the stage in 1829 to embark on a career of vocal pedagogy. He made a profound study of the vocal organs, and devised the laryngoscope. His Memoire sur la Voix Humaine has been the basis for many treatises on the voice. His teaching activities were carried on at Paris and London, and the list of his eminent pupils included Jenny Lind and Mathilde Marchesi. His 100th birthday was observed by a banquet given in his honor at London, when he was presented with his own portrait, painted by J. S. Sargent. Garcia's death occurred the next year, at Madrid, July 1, 1906." G.

Expansion of Musical Activities Planned by Columbia Network

William S. Paley, president of the Columbia Broadcasting System, has issued a statement summing up the work that radio has accomplished in 1934 and outlining the expansion planned by the Columbia network for 1935. "Radio broadcasting in 1934 has been a vital force in the nation's orderly march into new adjustments," Mr. Paley says, adding a reminder that "most important organs for the expression of American public opinion have identified themselves with some certain political or economic creed. Radio broadcasting, however, does not itself editorialize." International broadcasts are cited. "Leaders and makers of policy in most of the great nations of the world have spoken into Columbia microphones during 1934.

"This policy of the open forum, maintained in close coöperation with hundreds of representative groups, is to be continued and broadened by Columbia in 1935."

Mr. Paley also promises that the schedule of educational and cultural broadcasts, for adults and children alike, is to be extended. He concludes: "Those planning radio programs today are well aware af the more discriminating and critical taste that has been rapidly developing among radio listeners in recent years. We welcome it; we feel indeed that our work has been contributing toward it; and our 1935 programs will take full cognizance of it."

Elenore Altman Presents Scholarship Pupil in Tucson Recital

Elenore Altman, pianist, and member of the faculty of the Fine Arts College, University of Arizona, Tucson, Ariz., presented her pupil Harry Rickel in recital at the Heard Museum on December 8. He played a Brahms sonata, Debussy pieces and the Variations Symphonique of César Franck, with Mme. Altman at a second piano. Mr. Rickel holds a Dwight B. Heard Scholarship. Mme. Altman is fulfilling an active schedule of teaching and concert engagements. Her future bookings include a lecture on Schumann, His Wife and His Music, which she is to give in Phoenix in March.

Robert Goldsand to Visit Far West

Robert Goldsand, Viennese pianist, was to visit Idaho for the first time when he played in Boise on January 8 on his way to the Pacific Coast. On January 14, he plays in Yakima, Wash.; 15, Tacoma, Wash.; and 17, Eureka, Wash. On January 23 the artist appears in joint recital with Rosemarie Brancato in Lebanon, Pa., and, 29, will give a recital for the Greenfield, Mass., Women's Club. Mr. Goldsand arrived early in the New Year after a season's absence in Europe and South America.

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Music Notes From Coast to Coast

NEW ORLEANS, LA.—The rosy cheeks and tousled heads of the wholesome little youngsters who comprise the Vienna Choir Boys lent additional charm to the sweet purity of their voices, and contributed to make the first concert of this youthful group in New Orleans one of our most cherished musical memories. They appeal as only little boys can, while the beauty of their vocal ensemble stands apart from all other musical attainment. The program was divided into three sections: the first, ecclesiastical selections from Palestrina, Nascus and Gallus; a delicate, pastoral Bastien and Bastienne, composed by Mozart at the age of twelve years; and a group of German Lieder. Dr. Georg Gruber directed. In inimitably fascinating diction the program opened with the Star Spangled Banner, and closed with Dixie.

John Charles Thomas, baritone, attracted his admirers to the first in a series of concerts inaugurated this season by Benedict Grunewald. The Thomas program followed his usual pattern, and found unfailing interest in those whimsical songs in which he is so apt an interpreter.

Ottilie Lambert sketched the concert life in America in the early nineteenth century for the third monthly meeting of the Music Club, illustrating her lecture with musical selections characteristic of the virtuosi of the period. The songs made familiar by Jenny Lind were interpreted by Mary Bernice Badger, in costume; a Nocturne by Ole Bull was played by Adrian Geoffray, violinist, and the Guy Bernard two-piano version of Louis Moreau Gottschalk's Pasquinade was presented by Mary V. Molony and Attica Aitkens.

Ernesto Gargano, Jane Foedor and Mary V. Molony advanced another step in the encouragement of local grand opera by directing two creditable performances of Faust and Madam Butterfly. The leading rôles in the former work were taken by Mary Bayes Serex, Paul Freund and Paul Ryman. The cast in Butterfly included James Catherine Rule, Beryle Kalin, Max Zimmer, Richard Wilbanks and Charles McMurray. The Lelia Haller Ballet corps was an additional attraction. The annual operetta production of the Newcomb School of Music, under the auspices of the Alumnae Association, chose this year Gilbert and Sullivan's Ruddigore or The Witch's Curse. Leon Ryder Maxwell directed the performance, and the fantastical stage settings were designed by John Canaday. The cast included Rose Weitz, Lise Wehrmann, Reba Nell Hoffmann, Imogene Durrett, Katherine Nolan, Gustave Devron, Herman Cottman, Robert Aylin, E. Maltry, Jr., Edward Williams, J. D. Gould, James Richards, William Kuhnell, Carver Blanchard, Henry M. Stern, Arthur Taylor and Harry Haas, Jr. O. M. L.

SAN ANTONIO, TEX.—The Friends of Music, Town Hall Lectures and Festival Association (Elizabeth A. Devoe, sponsor) presented the Vienna Choir Boys. It was the second appearance here of this fine musical organization, and, if possible, the splendid impression made before, was deepened on this occasion. These young boys sing with a precision, sweetness and clearness of tone which are remarkable. The incidental solos by one of the boys were exquisite. His *staccati* could not be excelled by any coloratura. The histrionic ability of the boys in the cast of A Song from Old Vienna (Schubert) was remarkable and also gave an opportunity to hear the individual voices. The entire program received enthusiastic applause and five encores were necessary, one of which was directed by one of the youngsters. The Star Spangled Banner opened and Dixie closed the program. Both were sung in English. Special praise must be given to Georg Gruber. The boys responded like an instrument to his fine directing.

Brooks Smith, pianist, was presented by the Tuesday Musical Club (Mrs. Eli Hertzberg, president) as the second artist in its series of musicals, of which Mrs. Paul Rochs is chairman and Mrs. Ed. Steves, vice-chairman. This occasion might be termed a homecoming recital, for he is known and loved by many San Antonians, having spent a number of years here when he was a pupil of Walter Dunham before his departure for New York, where he has been studying with Josef Lhevinne. The program consisted of compositions by Bach, Bach-Galston, Haydn, Brahms, Scriabin, Debussy, Medtner and Kreisler-Rachmaninoff, which displayed his superb technic, rich, broad though poetic tone and fine musicianly interpretation. His entrance for each group was a signal for prolonged applause; many recalls were necessary and three encores were granted. This program was repeated in the home of Mrs. James Calvert and again he was received enthusiastically.

Anita Maria Pena, contralto, and Esperanza Esparza, pianist, appeared in recital. Both are from Mexico, although Miss Pena recently returned from four years' study in Italy. She possesses a voice of richness and volume and extensive range. She sang numbers by Piccini, Schubert, Tosti, Thomas, Donizetti, Gluck, Ponce, Harzbecher, Victor Herbert and Cree. Miss Esparza played numbers by Scarlatti, Gartner-Freidmann, Strauss-Grunfeld, Falla, Griffes and Prokofieff, displaying a wealth of technic and musical understanding. She also was the able accompanist.

The senior choir of St. Mark's Episcopal Church (Walter Dunham, director) gave St. John the Beloved (Lily Strickland) as the first in a series of works to be presented. The soloists were Mrs. Chester Kilpatrick and Mrs. Ben Glaze, sopranos; Alice Truax and Pauline Buske, altos; Alex Johnston and William Irby, tenors; Cuthbert Bullitt and Paul Mellenbruch, basses.

The San Antonio Musical Club (Mrs. Lewis Krams Beck, president) presented Lucia Petit-Clerc, dramatic soprano, in the first of a series of salon musicales. The program was in the nature of a lecture-recital, styled From the Fleur-de-Lys to the Tri-Color, and was interesting and instructive. Mme. Petit-Clerc revealed a rich, dramatic quality of voice. Cecile Steinfeldt Satterfield was the capable accompanist. S. W.

VICTORIA, B. C.—Dr. Sydney Nicholson, former organist at Westminster Abbey, was a distinguished visitor to Victoria, addressing several large audiences on the history of church music and choir training.

The fall recital of the veteran male choir, the Orion Club, took place in the ballroom of the Empress Hotel. The chorus was assisted by Mrs. W. H. Wilson, soprano; Frank Sehl and H. J. Kent were the conductors, and Mrs. C. C. Warn was the accompanist.

Handel's Messiah received the attention of two choral organizations last month. On December 4 the First United Church Choir of 120 voices, under the conductorship of W. C. Fyfe, presented the oratorio in the church auditorium. Frederick Chubb, organist, Mrs. F. X. Hodgson, contralto, Leonard Hayman, tenor, and John Pacey, bass, all of Vancouver, were the guest artists. Other participants were Mrs. W. G. Wilson, soprano, and Alfred Gurney, pianist.

Christ Church Cathedral was the setting for the second performance given by a massed choir of 300 voices, assisted by the Cathedral Symphony Orchestra under the conductorship of Stanley Bulley. A departure from the traditional interpretation was characteristic of this performance, giving rise to much controversy among local music-lovers. The soloists were Doreen Daniells, soprano; Norah Jones, contralto; Frank Tupman, tenor, who at the last moment substituted for the scheduled soloist, Llewellyn Jones; and Clifford Prescott, bass.

The Scottish Musical Players enjoyed capacity audiences at the City Temple where they gave four performances of musical plays with Scottish themes. A. A. F.

New York Concert Announcements

(M) Mornings: (A) Afternoons: (E) Evenings

Saturday, January 12
Ruth Slenczynski, pianist, Carnegie Hall (A)
Harold Samuel, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, January 13
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Harold Bauer, Town Hall (A)
Emanuel Feuermann, cellist, Town Hall (E)
New York Chamber Music Society, Hotel Plaza (E)
Beacon Hill Symphonic Ensemble, Junior League

Monday, January 14
Beethoven Association, Town Hall (E)
Chamber Music Evening, Ethical Culture School

Tuesday, January 15
National Orchestral Association, Carnegie Hall (A)
Rubinstein Club, Waldorf-Astoria (A)
Musical Art Quartet, Town Hall (E)
Minnehaha, American Indian Opera, Manhattan Opera House (E)

Wednesday, January 16
Walter Scott, violinist, Town Hall (A)
Nathan Milstein, violinist, Carnegie Hall (E)
Harriet Cohen, pianist, Town Hall (E)

Thursday, January 17
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, January 18
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Tristan, Greenwich House Music School Benefit, Metropolitan Opera House (A)
Artur Schnabel, pianist, Carnegie Hall (E)

Saturday, January 19
Philharmonic-Symphony Orchestra Children's Concert, Carnegie Hall (M)
Josef Hofmann, pianist, Carnegie Hall (A)
Myra Hess, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Dessoff Choirs, Town Hall (E)
Juilliard Orchestra, Juilliard Concert Hall (E)

Sunday, January 20
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Erno Valasek, violinist, Town Hall (A)
Lucie Bigelow Rosen, theremin, Town Hall (E)

Monday, January 21
Blanche Gaillard, pianist, Town Hall (E)

Tuesday, January 22
Keith Falkner, baritone, Town Hall (A)
Yehudi Menuhin, violinist, Carnegie Hall (E)
Saint Cecilia Club, Town Hall (E)

Wednesday, January 23
Philadelphia Simfonietta, Town Hall (E)
Golden Hill Chorus, Carnegie Hall (E)

Thursday, January 24
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, January 25
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Lea Luboshutz, violinist, Carnegie Hall (E)
New York Banks Glee Club, Town Hall (E)

Saturday, January 26
Frank Sheridan, pianist, Town Hall (A)
Charles Haubiel and Clara Lang, Aeolian Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
La Argentina, dancer, Town Hall (E)

Sunday, January 27
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Leonora Cortez, pianist, Town Hall (A)
Maria Kurenko, soprano, Town Hall (E)
Jacques Gordon, violinist, Music School Settlement

Monday, January 28
Jan Smeterlin, pianist, Town Hall (E)

Tuesday, January 29
Philadelphia Orchestra, Carnegie Hall (E)
Helen Scoville, pianist, Town Hall (E)

Wednesday, January 30
Albert Hirsh, pianist, Town Hall (E)

Thursday, January 31
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

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"She was compelled to return to the stage again and again as her listeners pressed insistent demands for encores."
—Trenton (N.J.) Evening Times.

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Milwaukee Host to Educators' Convention

(*Continued from page 5*)

duce a sort of hypnotic influence over hearers. He said composers interested in creating in the modern idiom, unless they first have grounded themselves in older forms very thoroughly, are "building on sand . . . equivalent to the violinist or pianist who is so anxious to get ahead that he plays by ear."

Helen L. Schwim of Western Reserve University said that she found from experience that music classes in the schools rid fundamental instruction of half its terrors for children. "Perhaps important beyond all this is the fact that we are developing a music consciousness and a musically appreciative people," asserted Miss Schwim. "In class instruction we teach children the fundamentals, acquaint them with the best in music and develop them into happy, music loving amateurs."

Marjorie Gallagher Kenney, of Evanston, Ill., and Alvaretta West, of Cleveland, joined Miss Schwim in answering problems with regard to teaching fundamentals and appreciation. There were two fine demonstrations by Milwaukee music students from the public schools, under the direction of Naomi Evans. Two able discussions were lead by James L. Mursell, of Lawrence College, Appleton, Wis., on the psychology of piano teaching and by Otto Oftmann, of Peabody Conservatory, Baltimore, on the Mechanics of Piano Playing.

Teachers' Problems Considered

Not only the problems of teaching piano, but of voice, composition, the organ and wind instruments were undertaken. At the last day's session, a committee on graduate music of the National Association of Schools of Music appointed last year reported with many suggestions. This committee included Otto Kinkeldey, Cornell University; Karl Gehrkens, Oberlin; Earl V. Moore, University of Michigan school of music director; Oliver Strunk, chief of the Library of Congress music division; Dr. Howard Hanson, Eastman School, Rochester, and Burnet C. Tuthill. The report included a thorough plan for undergraduate and graduate study in vocal and instrumental music.

The convention elected to the executive board for three-year terms Palmer Christian, University of Michigan; Glen Haydon, University of North Carolina, and Otto Kinkeldey, of Cornell. Mr. Christian gave a singularly fine talk on the organ, its literature and performance, emphasizing the opportunities awaiting organists when they free the instrument from the "odor of sanctity" associated with it and introduce it into the recital halls. He said one practice hindering popularity of the organ was performance of compositions with a churchly atmosphere as a main item in public recital programs, which is much like playing works written for a brass band, in a church.

Mr. Kinkeldey gave a talk of exceeding interest on American higher education in music compared with that in Europe, and in this connection there was an authoritative paper by Dr. Howard Hanson on graduate degrees in music. Hans Barth played a long and engrossing program of piano music for pupils of the early grades, using compositions by contemporary writers in conventional idiom, in the semi-modern, modern and ultra-modern. The last included pieces by Stravinsky, Aaron Copland, Paul Hindemith, Casella, Bela Bartok and Felix Petyrek.

American Music Presented

Many of the original American works played during the various interludes were fascinating in this regard, even for the wood-wind section recital. The works for wood-wind by Poldowski, Carl Eppert and Uno Nyman, while thoroughly grounded in sound principles of construction, were unusual in the handling of nuance and tonal combinations. Eppert's work was notably lacking in tonal hiatus associated often with wood-wind groups and he used an alto clarinet instead of the usual French horn. Dr. Nyman's work was of exquisite delicacy and flavor of personality.

Of decided interest was the discussion introduced by Prof. Peter Dykema of Columbia University who spoke of the influence on music and musicians of federal aid by way of FERA and CWA projects. He submitted a report on community music and said that in accepting Federal aid musicians and schools should see that the money is well spent and so avoid losing the appropriations, in which regard the government never has been so generous to music.

Local Milwaukee musicians provided several outside musical features as well as convention performers and composers, and these included besides The Messiah at the Auditorium, Babes in Toyland by the International Chorus at the Davidson and a program at the Friday night banquet in the Pfister Hotel by the Lyric Male Chorus conducted by Herman Smith, director of music in the Milwaukee public schools. Greatly enjoyed were the duo-piano recitals by Margaret Diefenthaeler and Roland Dittl, of Milwaukee.

Over at the Hotel Plankinton the national music fraternity Phi Mu Sinfonia, also held a two-day meeting series, with concerts, addresses and discussions. The fraternity awarded its annual $75 prize for an original composition to Cail T. Kubik, of Rochester, N. Y. James T. Quarles, of the University of Missouri, president of the fraternity, presided.

New Officers Elected

The Music Teachers' National Association elected as president, Fred B. Stiven, University of Illinois; Edith L. Robbins, Lincoln, Neb., vice-president; Donald Swarthout, University of Kansas, secretary, and Oscar Demmler, Pittsburgh, treasurer. The 1935 convention will be held in Philadelphia, December 27 to 31. The National Association of Schools of Music elected as president, Earl V. Moore; vice-president for the east district, David Stanley Smith, of Yale; and for the South, Charles Vardell, Salem College; with Karleton Hackett, American Conservatory of Music, Chicago, vice-president for the central West; and for the West, Charles F. Rogers, University of Arizona; secretary, Burnet C. Tuthill, Cincinnati, and treasurer, Charles N. Boyd, Pittsburgh.

Trenton Symphony Orchestra in Second Program

Trenton, N. J.—The second subscription concert of the season was presented by the Trenton Symphony Orchestra under the direction of Max Jacobs, in Memorial Hall on December 18.

The symphony No. 4 in D minor of Schumann, which served to open the program, had an effective reading for which Mr. Jacobs justly received several rounds of applause.

Samuel Carmell, brilliant young violinist, gave a notable performance of the Mendelssohn concerto in E minor and the support of the orchestra was further evidence of the great strides being made under Mr. Jacobs' leadership. The audience was enthusiastic and Mr. Carmell was recalled many times.

The American composition on the program, a policy being followed by the Trenton Symphony Association this year, was three selections from the Indian Suite No. 2 by Edward MacDowell, In War Time, Dirge and Village Festival. Preceding the Dirge members of the orchestra and the audience paid a silent tribute to a former honorary president of the orchestra, Hon. Edward L. Katzenbach, who had passed away early that day, and the performance of this was a fitting and memorable tribute. Judge Godfrey W. Schroth, president of the Symphony Association, read an effective eulogy.

The remaining numbers on the program were Entrance of the Little Fauns, Pierné; Praeludium, Järnefelt; Eu Euchnim, arranged by Glazounoff, The Flight of the Bumble-bee, Rimsky-Korsakoff, and the tone poem Finlandia, by Sibelius.

The audience was of good size and applauded the players and Mr. Jacobs considerably throughout the evening. F. L. G.

CONSERVATORIES and SCHOOLS

Oberlin Conservatory of Music

Oberlin, O.—With programs presenting Artur Rodzinski and Eunice Norton, a church music conference, and the Oberlin Musical Union and Conservatory Orchestra, the Oberlin Conservatory ended the musical year 1934.

Two programs of the annual series of Oberlin Artist Recitals were presented—one by Miss Norton on November 27, the other by the Cleveland Orchestra under Rodzinski on December 4. Miss Norton, brilliant young American pianist, played a program ranging from Bach to Hindemith and displayed a mature musical understanding in her work. Another program of contrast—Bach through Brahms through Delius through Stravinsky—was offered by the Cleveland Orchestra, conducted by Rodzinski, in the Cleveland group's second Oberlin appearance of the season. Again Rodzinski's inspired readings won for him and his men an enthusiastic reception.

Over 400 people—organists, choirmasters, school music teachers, and students from in and out of Oberlin—attended the church music conference sponsored by the conservatory on December 14. Dr. Sidney H. Nicholson, distinguished English organist and choirmaster, was guest speaker. Because of the success of this conference, Oberlin Conservatory authorities will attempt to hold at least one such conference a year.

In accordance with tradition, Oberlin's Musical Union, one of the oldest organizations on the campus, presented Handel's Messiah on December 9 in Finney Memorial Chapel. This oratorio is given every year shortly before the Christmas season.

Before an audience so large that many had to stand, the Conservatory Orchestra, conducted by Prof. Maurice Kessler, gave its first concert of the season on November 23, in Finney Chapel. Playing Brahms, Wagner and Beethoven, the young musicians acquitted themselves in a manner which would have been creditable to a much more mature group. In February the orchestra will give a program in Akron sponsored by the Liedertafel, German Singing Society of that city. P.

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RITA ORVILLE,
soprano, is alternating with Astrid Fjelde in the title rôle of Minnehaha, the American Indian opera by Peter Joseph Engels, which is to have its world première at the Manhattan Opera House on January 15. (Photo by White.)

Cincinnati Concerts Have Holiday Color

(*Continued from page 5*)

prelude to Die Meistersinger. And those privileged to hear this performance are still talking about it.

Ralph Leopold in Lecture-Recital

The Clifton Music Club, which under the régime of Mrs. John A. Hoffmann is presenting well-known artists to Cincinnati this season, enjoyed a lecture-recital by the distinguished pianist and Wagner authority Ralph Leopold, on January 8, who programmed his own transcriptions of Wagnerian themes and passages from the operas.

Under the capable baton of Sherwood Kains, the University of Cincinnati Oratorio Society sang two performances of The Messiah with Grace Divine of the Metropolitan Opera Company, Margery Maxwell from the Chicago Civic Opera, Dan Beddoe, oratorio tenor, and Herbert Gould, dean of Drake University's Fine Arts School, as soloists.

Feast of Carols Held

The Annual Feast of Carols, a custom founded by Clara Baur at the Cincinnati Conservatory of Music, and directed in its early years by Pier Adolfo Tirindelli, presented a program of rare charm under the direction of Dr. John A. Hoffmann, dean of the school. A novel feature was the use of three choirs—the Boys' Choristers' Guild under the direction of Parvin Titus, the balcony choir directed by Hubert Kockritz, and the Fine Arts Chorus, of which Dr. Hoffmann is director. An especially interesting group was composed of two old Polish carols arranged by Dr. Karol Liszniewski of the faculty. Solos were sung by Betty Alkire, Nadelle Schuping, Grace Record, Dorothy Gaylord and Ellen Laib.

Laura Mae Wright, soprano, of the Conservatory of Music faculty, was heard in a recital which gave pleasure because of her fine voice and her interpretation of songs by modern French, German and English composers.

Popular Concert by Orchestra

Sherwood Kains was the soloist with the Cincinnati Symphony Orchestra (Goossens conducting), at the Sunday Popular Concert, singing Honor and Arms (Handel), Der Abendstern (Wagner) and Die Zwei Grenadiere (Schumann).

The Cincinnati Musicians' Association at its annual meeting reëlected Oscar F. Hild, president and, serving with him August Schaefer, vice-president; Volney Hoffmann, secretary, and Charles Joseph, treasurer. This association presented the Stadium Concerts and Operas last summer and looks forward to another season this year.

For its annual Christmas tea, the American Association of University Women enjoyed a program of Christmas music arranged by Dr. John A. Hoffmann, and given by Frances Deloe, Ellen Laib, Ellis Frakes, Harry Nolte, Richard Leighton, Amy Lee.

Hubert to Play with Buffalo Orchestra

Marcel Hubert, cellist, will be soloist in the Haydn concerto with the Buffalo (N. Y.) Philharmonic Orchestra on January 22. Lajos Shuk is the conductor.

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Press Comments

MARCEL HUBERT

Marcel Hubert, cellist, appeared in East Orange, N. J., on December 4 in the concert series of Mrs. William S. Nelson. The Newark Evening News said: "Unlike many—gifted but not so pleasing—masters of the cello, Mr. Hubert chose to show himself as a poet rather than virtuoso. While there was apparently no lack in his technical prowess—rather the reverse, in fact—the Frenchman devoted himself for the most part to music warm and colorful, and proceeded to project it with expressiveness of an almost exquisite degree. After warming up on a Boccherini adagio and allegro, Mr. Hubert addressed himself to Schumann's Four Pieces on Folk Themes. He had not gone far before listeners were awakened to his rich temperamental resources and meticulous artistic taste. And besides enjoying a treat of fine emotional musicianship, the audience also heard a beauty of tone and mechanical polish they must have deeply admired."

When Mr. Hubert was heard in Springfield, Mass., on December 14, the Springfield Daily Republican said: "Hubert is a very distinguished artist and his playing revealed all the elegance and virtuosity which have delighted many audiences. He showed a grace and rapid lightness of touch in florid passages and embellishments. Such perfect accuracy of intonation and such facile clearness of fingering and bowing as he displayed are rare. That he has deeper qualities also was shown in a fine and expressive interpretation of an adagio by Bach. Hubert never forces the tone and is fond of a light pianissimo, but his instrument carries well, and the effect was good in the farthest corner of the auditorium."

MARTHA BAIRD

The Litchfield, Conn., Inquirer said in its review of a recent concert by the Gordon String Quartet at Music Mountain, Conn.: "A separate chapter should relate the consummate musicianship of Miss Martha Baird, assisting at the piano during the second part of the program (in the Schumann quintet). Regretfully her hearers left the hall at the conclusion of the concert."

BENNO MOISEIWITSCH

The National Orchestral Association (Leon Barzin, conductor) had for its assisting artist on November 13 Benno Moiseiwitsch, pianist. According to the New York Sun: "Benno Moiseiwitsch, as soloist, made his first New York appearance of the season, following an absence of some three years. He played Sergei Rachmaninoff's pianoforte concerto in D minor. The composer himself played the solo part of his third concerto at a manuscript performance of the work by the New York Symphony Society a quarter of a century ago. Since that time the concerto has received hearings here from various players, but aside from those by the composer probably none has revealed a more complete understanding of the great Russian's music than was shown in Mr. Moiseiwitsch's interpretation of the score last evening. His entire performance had rare coördination of technical prowess and poetic expression. His resources in tone coloring and excellent rhythm were apparently complete, and his ease and fluency of style in slower or rapid and complicated passages were always admirable. He was recalled many times at the close of the work."

The Herald Tribune: "In Rachmaninoff's third concerto, Mr. Moiseiwitsch gave a performance that showed no diminution in either technical or interpretative ability. There was notable technical brilliance, combined with vigor and élan, while the pianist's sonorous reading gave an effective, convincing realization of the dominating romantic vein of the score."

VIRGIL FOX

Two organ recitals were given by Virgil Fox in Chambersburg, Pa. (Wilson College) and Hanover, Pa., on November 11. The Bulletin of Chambersburg said: "He presented one of the most completely satisfying programs ever offered here; he was entirely at ease and the audience was both appreciative and enthusiastic. . . . A talent about which too much cannot be said. . . . He played with feeling, understanding and depth. The Bach G minor fugue was magnificently played. Franck's chorale could perhaps be singled out as the loveliest experience of the evening. The selection for pedals alone was extremely interesting, with smoothness, ease, and almost unbelievable effects."

The Hanover Sun said in part: "Fox thrilled a huge audience. He triumphed over technical difficulties with an ease that evoked gasps of admiration. He plays with ease and charm. No technical difficulty seemed too great for him to surmount."

SELMA KRAMER

Selma Kramer, pianist, has many commendations from the German press. Prof. Ferdinand Pfohl wrote in the Hamburger Nachrichten: "One may unreservedly say that the tonality, the culture of touch and the finely graduated beauty of phrasing of this artist reach the acme of perfection." The Berliner Lokal-Anzeiger: "Selma Kramer is a pianist of note." Das Kleine Journal-Berlin: "As soloist with the Berlin Philharmonic Orchestra, under the direction of Prof. Leonid Kreutzer . . . Selma Kramer is an individual and powerful talent at the keyboard." Signale der Musikwelt-Berlin: "In this difficult program Selma Kramer proved once again her inherent musical understanding, her sense for beauty and her infallible technic." Hamburger Fremdenblatt: " . . . revealed a highly musical personality and gave ample proof of a brilliantly developed technic." Deutscher Reichsanzeiger-Berlin: "Of all the piano recitals given of late, that of Selma Kramer was undoubtedly the most significant and important." Hamburger Correspondent: "Of undoubted pronounced genius, her place is amongst the foremost of pianists." Hamburger Fremdenblatt: "Her rhythm is concise and definite, her phrasing clear and plastic, her tone always beautiful and harmonious."

Yvonne Gall Signs with Haensel and Jones

Yvonne Gall, soprano, has arranged with Haensel and Jones to look after her musical activities in America starting with the 1935-36 season.

Mme. Gall, who has a European musical background, is known in this country for her operatic performances with the Chicago Civic Opera and at Ravinia in particular, and for the recitals she has given in American cities. Recently she was heard on the radio with the Paul Whiteman Orchestra.

In Europe, where the artist has been featured with the Opéra and the Opéra-Comique in Paris, she has the major soprano rôles in Ravel's L'Heure Espagnole, Saint-Saëns' Dejanire, Bachelet's Scémo, Mariotte's Esther, Magnard's Guercoeur, Messager's Béatrice, Leroux' Le Chemineau and Büsser's Les Noces Corinthiennes.

Her regular repertoire comprises such operas as William Tell, Damnation of Faust, Rigoletto, Faust, Romeo and Juliet, Thaïs, Lohengrin, Meistersinger, Herodiade, Otello, Marouf, Manon, Louise, Tosca, Tales of Hoffmann, La Jacquerie (Marinuzzi) and Fedora.

Her oratorio parts include such works as the Beethoven Missa Solemnis and ninth symphony, Schumann's Faust, Franck's Beatitudes and Fauré's Requiem.

Mme. Gall's career started with an opera prize from the Paris Conservatoire. In Italy among other engagements she sang at La Scala at the request of Toscanini.

The soprano has made recordings both in Europe and America. On the continent she has been heard in broadcasting. Her concert and operatic tours have included appearances in South America, Spain, Italy, the Scandinavian and Balkan countries.

Milstein Schedules American Recital Programs

Nathan Milstein, Russian violinist, arrived January 3 on the SS. Rex for his sixth consecutive American season. Mr. Milstein has completed a three months' tour of Europe, Egypt and Palestine, in which he played every day except those which had to be reserved for travel between engagements.

The violinist will be heard at Carnegie Hall, New York, in recital on January 16, in a program consisting of the Handel sonata in D, the Bach sonata in C for violin alone, the Glazounoff concerto and shorter works. He brought his own accompanist, Leopold Mittmann, with him from abroad. Mr. Milstein is playing several of the standard concertos with orchestra here this season. On January 20 in Montreal he offers the Brahms; on February 1 and 2 in St. Louis, the Dvorak; on February 5 in Kansas City, the Tschaikowsky; on February 26, 28 and March 1 in Chicago, the Dvorak and the Brahms; on March 28 and 29 in Minneapolis, the Tschaikowsky concerto.

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Studio Notes

FRANCES HALL AND RUDOLPH GRUEN

In a recent student recital at their New York studio, Frances Hall and Rudolph Gruen presented Erdyce Towne in Mendelssohn's Song Without Words; Madeline Piedra in a Bach prelude and fugue; Estelle Parnas in the first movement of Beethoven's sonata in D minor, op. 31, No. 2; Ida Glass and Leah Shaw in a sonata by Clementi; Hyman Krongard in Bach's partita in C minor (first movement); Emily Putnam in Schubert's Moment Musicale; and Leander Dell 'Anno in the Chopin Fantasie Impromptu.

ALTON JONES

At the third musicale of the season on December 23, the following pupils of Alton Jones appeared at his New York studio: Ramon Ruiz, Helen Plinkiewisch, Gene Slingerman, Marjory Smith, Eunice Eaton, Frieda Harcum and Carl Saliani. Movements of the following concertos were heard with Mr. Jones at the second piano: Saint-Saëns' G minor (Miss Slingerman), Rubinstein's D minor (Miss Eaton), Mendelssohn D minor (Miss Harcum), and Beethoven G major (Mr. Saliani).

IDA HAGGERTY-SNELL

Pupils of Ida Haggerty-Snell were heard in a program given during the holidays at the Graphic Sketch Club, Philadelphia. The group of forty known as the Liszt Mastersingers, sang carols of all countries, and with special attention to those by St. Francis of Assisi. Johanna Van den Burg, violinist, and Onolee Jones, cellist, lent variety to the program with solos. Another Haggerty-Snell pupil, Mary Kingore, was heard later in an informal recital in New York, with her teacher as accompanist.

Jean Buchta Lectures on Chorales in the Classics

Chorales in the Classics was the subject selected by Jean Buchta, Mus. B., for her lecture at the meeting of the Harmony Guild of New York at the studio of Mary Gibson Stowe. Miss Buchta's lecture gave the audience an insight into the significance of such movements as sixteenth and seventeenth century congregational singing and their subsequent influence on all forms of composition.

Following the lecture Frederica Fricken, soprano, accompanied by Nathan Price, presented examples of chorales, such as Luther's Ein feste Burg and Neumark's Wer nur den lieben Gott, sung in the original and followed by works of J. S. Bach and Mendelssohn wherein these chorales were used. Miss Buchta's lecture, which she illustrated at the piano, was clear, concise and profoundly conceived, while the interpretations of Miss Fricken, with the able coöperation of Mr. Price, were musicianly. E. G.

Foreign News in Brief

Serafina Di Leo Heard at La Scala

MILAN.—Serafina Di Leo, American soprano, opened her season at La Scala on December 30, winning a great success in the rôle of Sieglinde in Die Walküre. R. P.

Mozart Manuscript Sold

BERLIN.—A manuscript of Don Giovanni, dated 1787, the only copy contemporaneous with the original (the latter is in the Library of the Paris Conservatory) was sold here to the City of Prague for 1,850 marks. The copy contains many marginal annotations by Mozart. R. P.

Mannheimer and Telmanyi in Sonata Series

Telmanyi and Mannheimer will join forces for a series of sonata recitals in England early after the New Year, just preceding Mr. Mannheimer's departure from London. He arrives in America the end of February. M. M.

Bartlett and Robertson Arrive for Tour

Ethel Bartlett and Rae Robertson, British specialists in music for two pianos, arrived January 5 on the SS. Washington. They opened their tour in St. Louis, Mo., on January 11. On January 13 and 15 they are soloists under Hans Kindler with the National Symphony Orchestra, Washington, D. C., playing the Mozart E flat concerto for two pianos and introducing Castellana (in MS.) by Mary Howe. Mrs. Howe is a native of Richmond, Va., but has lived most of her life in Washington. Mrs. Howe studied in Europe with Richard Burmeister; in this country with Ernest Hutcheson, Harold Randolph and Gustav Strube. Her compositions have not only been performed locally but by such organizations as the Philadelphia Orchestra and the Barrère Little Symphony.

Later engagements during January and February for Miss Bartlett and Mr. Robertson are in Roanoke, Va., Lincoln, Nebr., Iowa City, Ia., Syracuse, N. Y., Guelph and Toronto, Can., with the Haarlem Philharmonic in New York, Scranton and Pittsburgh, Pa., Tallahassee, Fla., Brookhaven, Miss., at Alabama College, Montevallo, at the University of Kansas, Lawrence, in Wheeling, W. Va., and in Providence, R. I. Their New York recital is scheduled for Town Hall on February 10.

Publications

For Mixed Voices

Now That the Sun Is Beaming Bright; *a cappella* motet for mixed voices; words from a Latin hymn of the fifth century, translated by John Henry Newman; music by Matthew N. Lundquist.

The composer of this work is the conductor of the Hartwick College A Cappella Choir, and has had a wide experience in various fields, including that of professor of music at several universities. His motet reveals no little contrapuntal skill. The melody is an attractive one, and harmonically the work also includes sonorous effects. A serious and highly gifted musician of substantial training is evident in this flowing devotional number, which contains florid passages for the women's voices, but is not of more than moderate difficulty. (B. F. Wood Music Co., Boston and London.)

For Mixed, Women's or Men's Chorus

Medley from the Sunny South, by Victor Harris.

This engaging medley of beloved tunes descriptive of the South is skillfully arranged for various vocal combinations by Mr. Harris, whose work as a choral conductor and composer covers many years. The numbers utilized afford effective contrast between the grave and the gay. They are Oh, Susanna; Swing Low, Sweet Chariot; Golden Slippers; Deep River, and Dixie. The arrangements are for three-part mixed chorus (S.A.B.) and four-part mixed chorus; two- and three-part women's chorus, and four-part male chorus. The writing offers little difficulty and the familiarity of the music makes it highly attractive for the average audience. (G. Schirmer, Inc., New York.)

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WINSLOW CHENEY,
organist, presented an all-Bach recital at the University of Chicago on January 9.

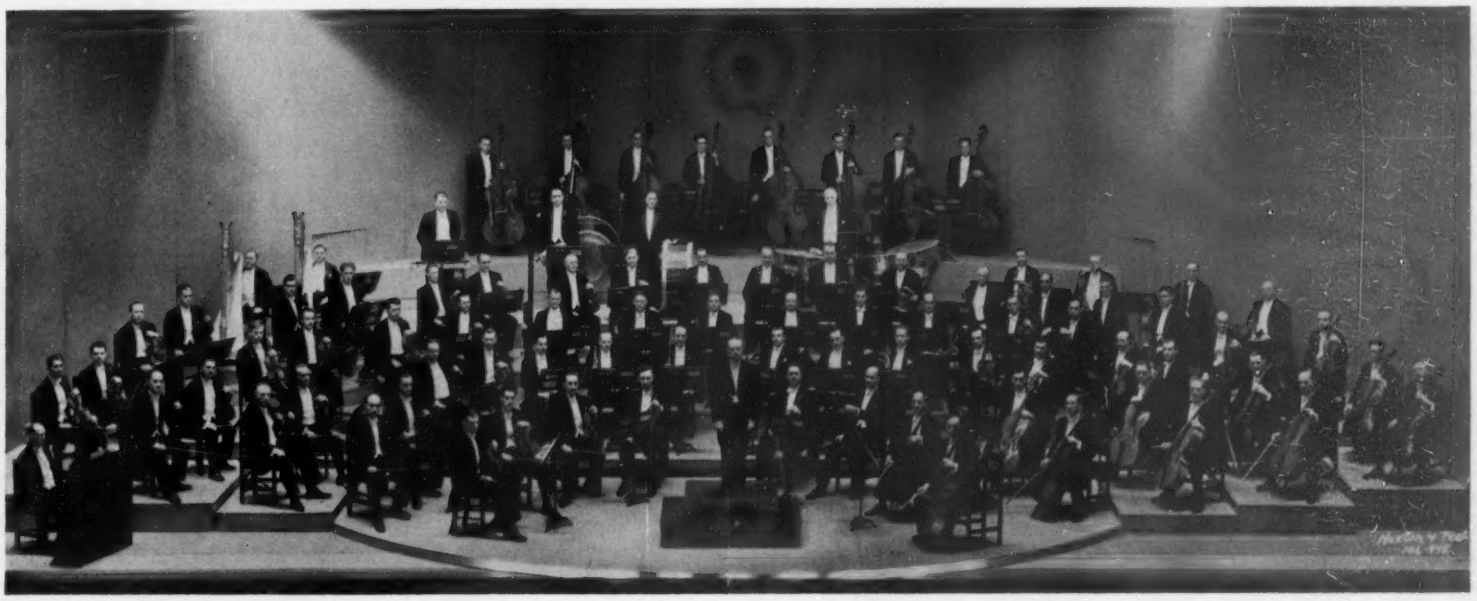
JAN SMETERLIN,
pianist, arrived in this country in December and will fulfill engagements here until the end of February. He then returns to Europe for his second tour this season in Holland, with bookings at Amsterdam, Utrecht, Nymegen, Arnhem, Zwolle, and radio engagements. This tour is the result of Mr. Smeterlin's last recital in The Hague on November 18, before a sold-out house, with all the seats on the platform taken. Following his Holland itinerary, he goes again to England, then to Sweden until the middle of April.

AMELIA BRADDOCK,
mezzo-soprano, will give a New York recital at Steinway Hall on March 19.

EDWIN McARTHUR
is on tour this season with Ezio Pinza, Kathryn Meisle, Frederick Jagel and Mario Chamlee. He also played at the New York début of Arthur Fear, English baritone, and accompanied him on tour. Other New York débuts at which he played included Dennis Noble on January 6 and also the recital of Doris Doe on the 11th. Mr. McArthur was at the piano for Chase Baromeo at the Bagby Musicale of December 17 and is organist and musical director of the Broadway Tabernacle. (Photo by Sylvia Salmi.)

CORNELIUS VAN VLIET,
cellist, on January 29 will give the first of a series of three historical chamber music concerts at The Barbizon, New York. The other two are in February and March. February 28, Mr. van Vliet is to play over WOR as soloist with the Bamberger Little Symphony, under Philip James, playing the Rococo Variations by Tschaikowsky. (Photo by Renato Toppo.)

THE MANHATTAN STRING QUARTET
gave a New York Town Hall recital on January 2, offering a program of quartets by Mozart, Hindemith and Beethoven. The members are Rachmael Weinstock, first violin; Harris Danziger, second violin; Julius Shaier, viola; and Oliver Edel, cello.



THE MINNEAPOLIS SYMPHONY ORCHESTRA,
with its conductor, Eugene Ormandy. The orchestra is entering on the second half of its current season. In addition to its regular series of concerts, the orchestra is giving weekly broadcasts over the WABC-Columbia network on Fridays. The first of these was on December 28, continuing for three weeks in January, and the programs will be resumed throughout March and April. (Photo by Norton & Peel and Hibbard Studio.)

((See Inside Front Cover for Additional News Pictures)

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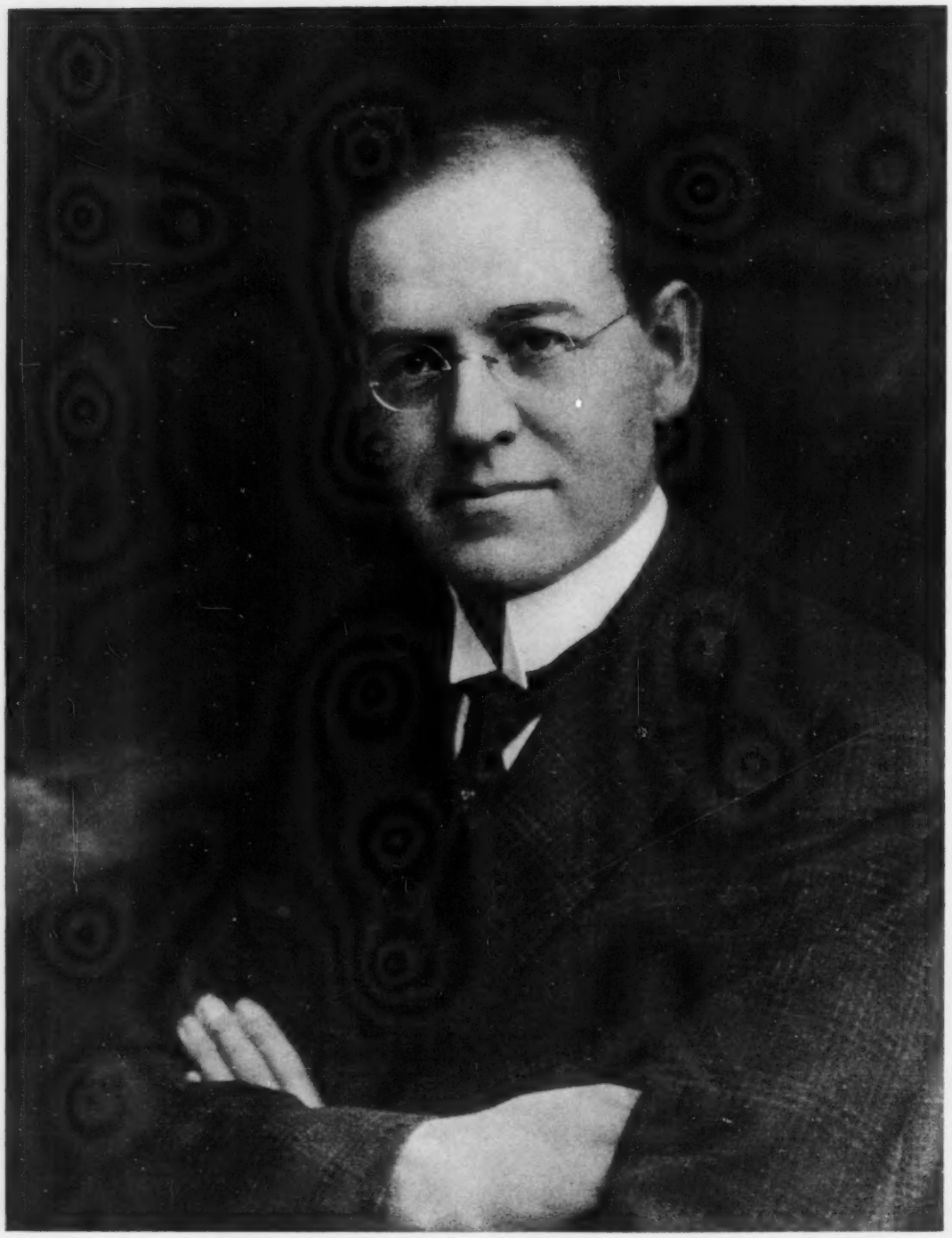

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